



KING EDWARD MUSIC READER

MT 935
M68
1910



L. Lloyd Mc Lennan / 25



THE KING EDWARD MUSIC READERS

SECOND READER

BY

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**AUTHORIZED FOR USE IN THE PUBLIC SCHOOLS OF MANITOBA,
SASKATCHEWAN AND BRITISH COLUMBIA**

**TORONTO
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PREFACE

THE Second Reader contains the work for the fifth and sixth years at school, that is, for pupils of from ten to thirteen years of age. The work for the first four years is covered by the Chart and the First Reader, and carries the pupils up to the point of singing in two parts in any of the first nine major keys; no chromatic tones or divided beats, however, are used.

In Part I of the Second Reader the following new ideas are introduced: the divided beat (in halves only); the chromatic scale; some of the more common marks of expression; and two new keys.

Probably the greatest difficulty in reading music is found with regard to the question of rhythm, and especially where divided or fractional beats are concerned. This part of the work has accordingly been most carefully and gradually introduced in this Reader, and, it is hoped, with somewhat more success than is generally attained in this direction. Too much stress cannot be laid on this matter of rhythm.

As already pointed out, only the halved beat is dealt with in the fifth year work. The chromatic scale is illustrated by a self-explanatory diagram, and the exercises and songs in connection will be found to be most carefully arranged.

In Part II, the work on divided beats is completed, and two other problems in rhythm — triplets and nine-part time — are exemplified. Three-part music is introduced in the latter portion of the book.

At the end of the Reader will be found a very ample glossary of musical signs and expressions; a scheme showing how the signatures for different keys are obtained; a modulator; and a diagram of the cycle of keys. As in the First Reader some patriotic songs with an instrumental accompaniment are given in an appendix.









The author is especially indebted to J. B. Cramer & Co., Limited, for permission to use both the words and the music of "The Skye Boat Song." The tune was first published in "The Songs of the North" (Cramer, London, England), and the words written by Mr. Harold Boulton. Permission to use the melody to a paraphrase of the words written by the late Robert Louis Stevenson was given in one instance, but the original melody, and the only authentic copyright edition is to be obtained (price 2/net) through any music seller as published by Cramer & Co., Ltd., 126, Oxford Street, London, England.

SECOND READER—PART I

DIVIDED BEAT

A BEAT DIVIDED INTO TWO EQUAL PARTS

Two-Part Time

<p>2 4</p>	<p>First beat. Strong.</p>	<p>Second beat. Weak.</p>
	<p>ä</p>  <p>Tä</p>	<p>ā</p>  <p>Tā</p>
	 <p>Tä fä</p>	 <p>Tā</p>
	 <p>Tä</p>	 <p>Tā</p>
	 <p>Tä fä</p>	 <p>Tā fā</p>

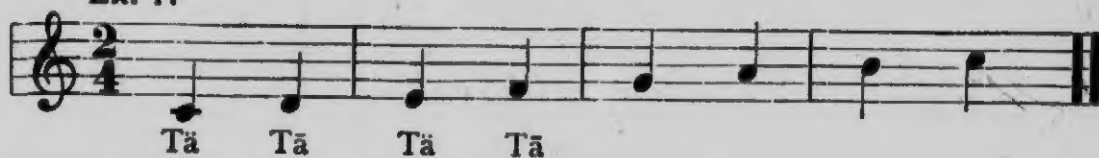
2/4

2/4

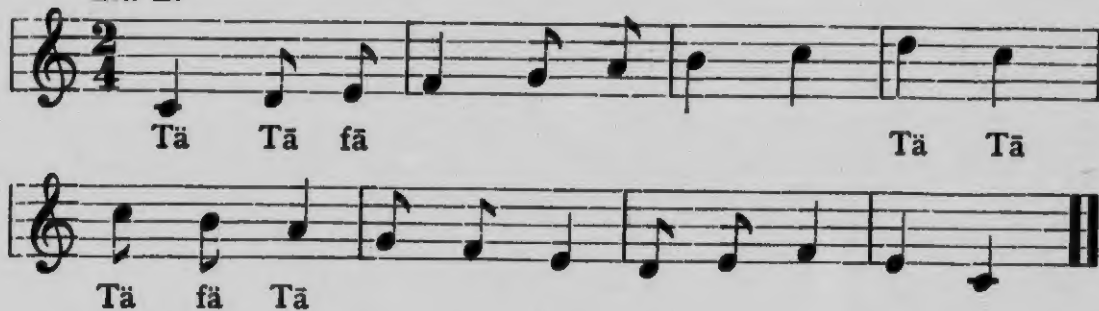
2/4

Tā Tā Tā fā Tā Tā Tā fā Tā fā Tā fā

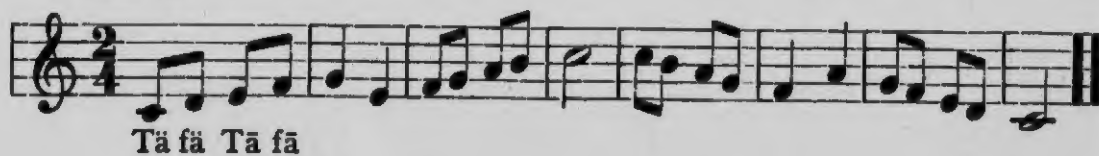
Ex. 1.



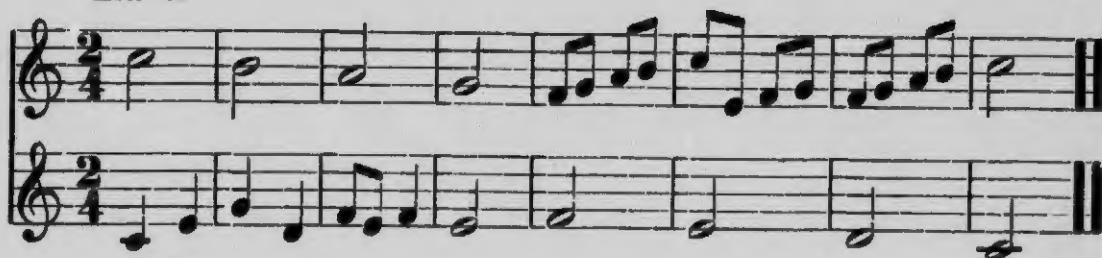
Ex. 2.



Ex. 3.

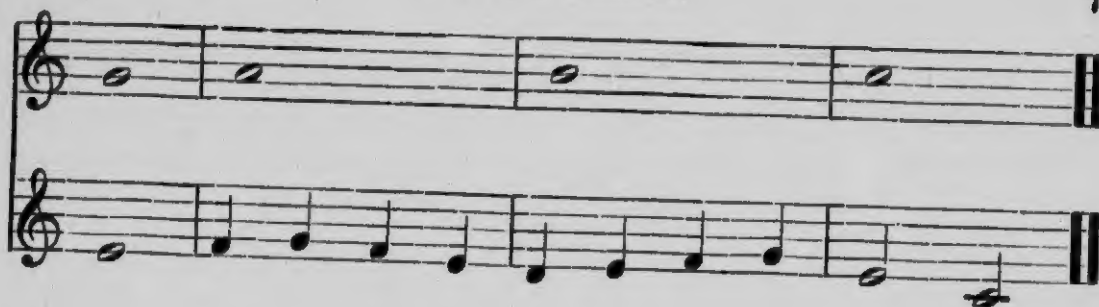


Ex. 4.



Ex. 5.



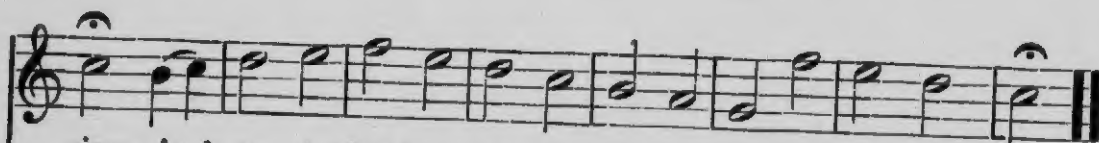
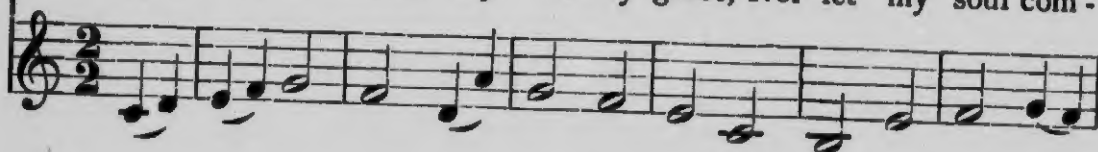


A LESSON FROM THE SUN

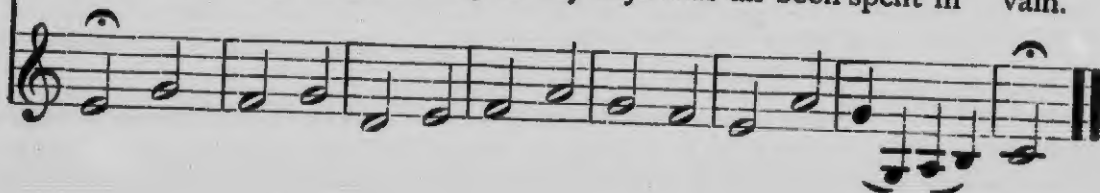
ISAAC WATTS



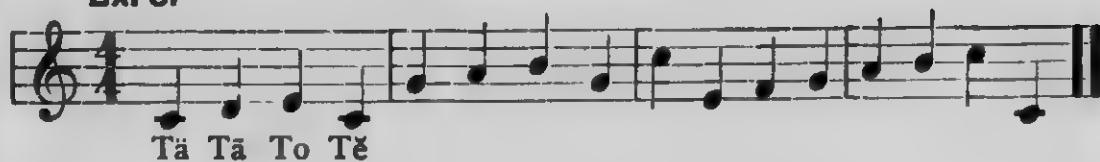
1. My God who makes the sun to know His prop-er hour to
2. When from the cham-ber of the East His morn-ing race be-
3. So, like the sun, would I ful-fill The busi-ness of the
4. Give me, O Lord, Thy ear-ly grace, Nor let my soul com-



rise; And to give light to all be-low, Doth send him round the skies.
gins, He nev-er tires, nor stops to rest, But round the world he shines.
day; Be-gin my work be-times, and still March on my heavenly way.
plain That the young morning of my days Has all been spent in vain.



Ex. 6.



Ex. 7.



Ex. 8.



SECOND READER
AN ANIMAL STORY

p

A cat and dog, met on the step, The cat looked up, the

dog looked down, They looked a - way, and each of them

cres. grum - ble, *f*

grum-ble and growled and growled and talked, The

rum - ble, grum - ble, rum - ble, grum - ble, rum - ble, grum-ble, rum - ble,

front door then was opened wide, The broom swept both of them outside.

Three-Part Time

3/4

First beat. Strong.	Second beat. Weak.	Third beat. Weak.
ä	ā	ě
Tā	Tā	Tě
Tā fā	Tā	Tě
Tā	Tā fā	Tě fě
Tā	Tā	Tě fě
Tā fā	Tā fā	Tě fě

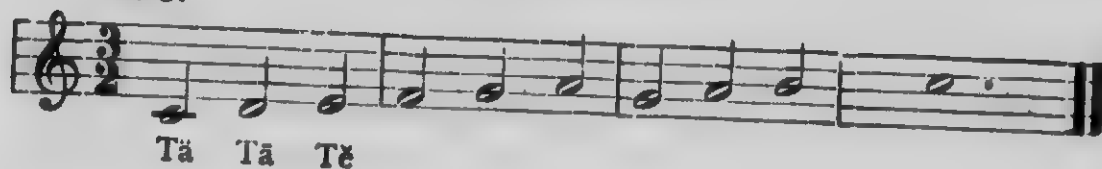
3/8

3/4

3/8

Tā Tā Tě	Tā fā Tā Tě	Tā Tā Tě fě	Tā fā Tā fā Tě fě
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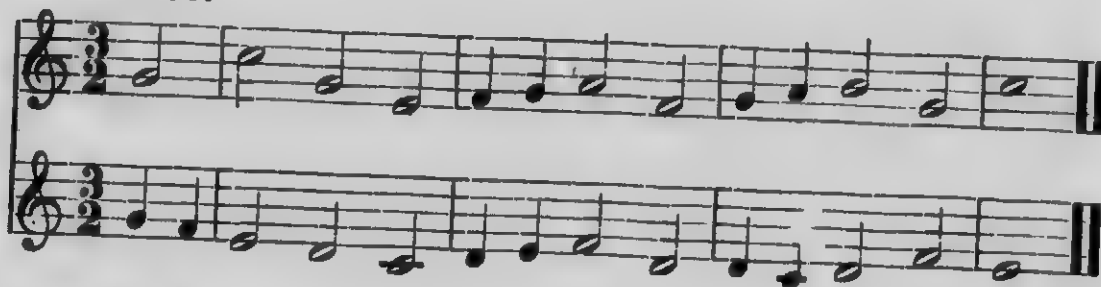
Ex. 9.



Ex. 10.



Ex. 11.

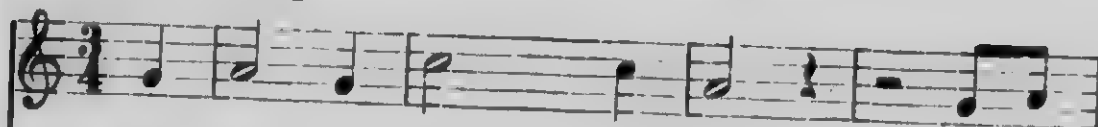


Ex. 12.



WHAT THE FLOWERS SAY

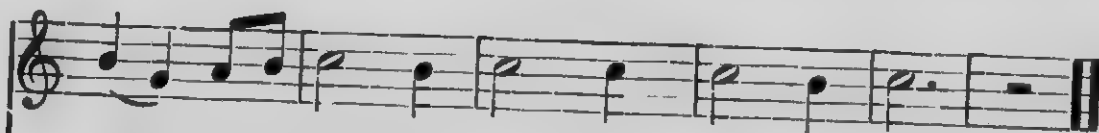
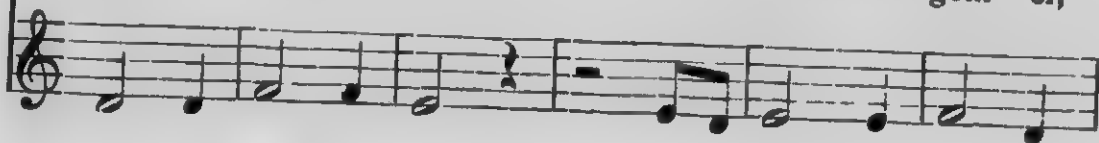
SUSAN COOLIDGE



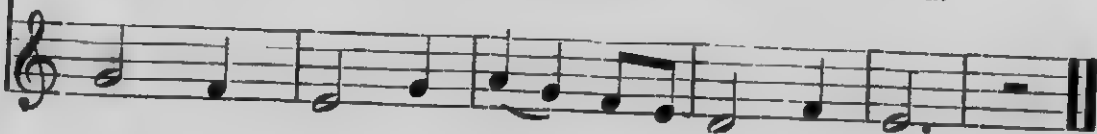
1. The red rose says, "Be sweet;" And the
 2. The vio - let whis - pers, "Give, Nor
 3. And so each gra - cious flower Has



li - ly bids, "Be pure;" The har - dy, brave chrys -
 grudge nor count the cost;" The wood-bine, "Keep on
 each a sev - 'ral word, Which, read to - geth - er,










































an - the - mum, "Be pa - tient and en - dure."
 blos - som - ing In spite of chill and frost."
 mak - eth up The mes - sage of the Lord.



Six-Part Time

6/4

First beat. Strong.	Second beat. Weak.	Third beat. Weak.	Fourth beat. Medium.	Fifth beat. Weak.	Sixth beat. Weak.
 Tā	 Tā	 Tě	 To	 Tā	 Tě
  Tā fā	 Tā	 Tě	 To	 Tā	 Tě
  Tā fā	 Tā	 Tě	  To fo	 Tā	 Tě
 Tā	  Tā fā	 Tě	 To	  Tā fā	 Tě
 Tā	  Tā fā	  Tě fě	 To	  Tā fā	  Tě fě

6/4

6/8



Tā Tā Tě To Tā Tě Tā fā Tā Tě To fo Tā Tě Tā Tā fā Tě fě To Tā fā Tě fě

Ex. 13.

Tā Tā Tě To Tā Tě Tā fā Tā Tě To fā Tā Tě

Tā Tā fā Tě fě To Tā fā Tě fě

Tā fā Tā fā Tě fě To

Ex. 14.

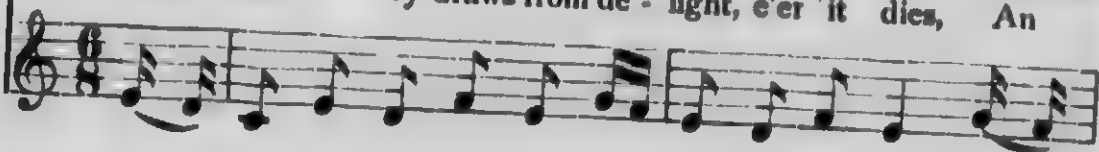
Ex. 14. consists of four staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The subsequent staves continue the melodic line. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests. The piece concludes with a double bar line on the fourth staff.

BENDEMEER'S STREAM

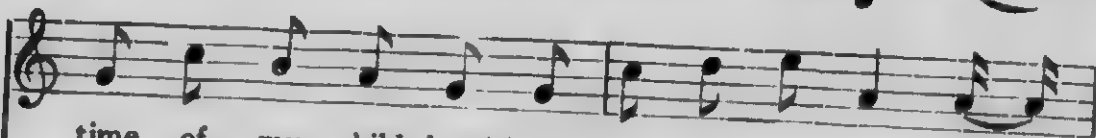
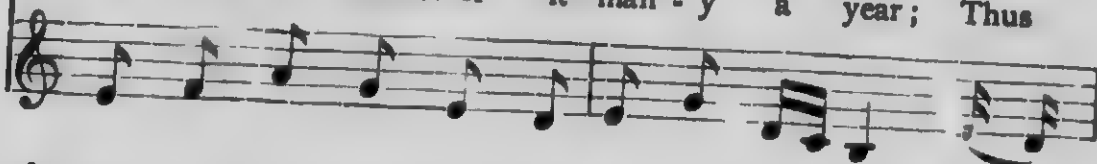
THOS. MOORE



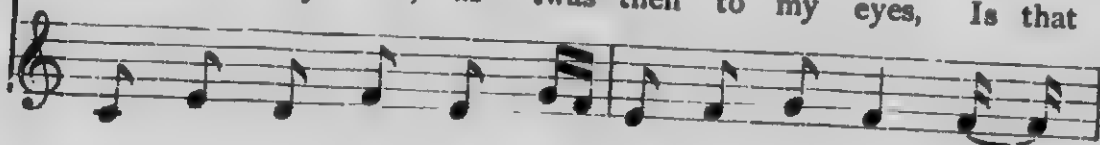
1. There's a bower of ro-ses by Ben-de-meer's stream And the
2. That bower and its ro-ses I nev-er for-get But
3. No, the ro-ses soon with-ered that hung o'er the wave, But some
4. Thus mem-ry draws from de-light, e'er 'it dies, An

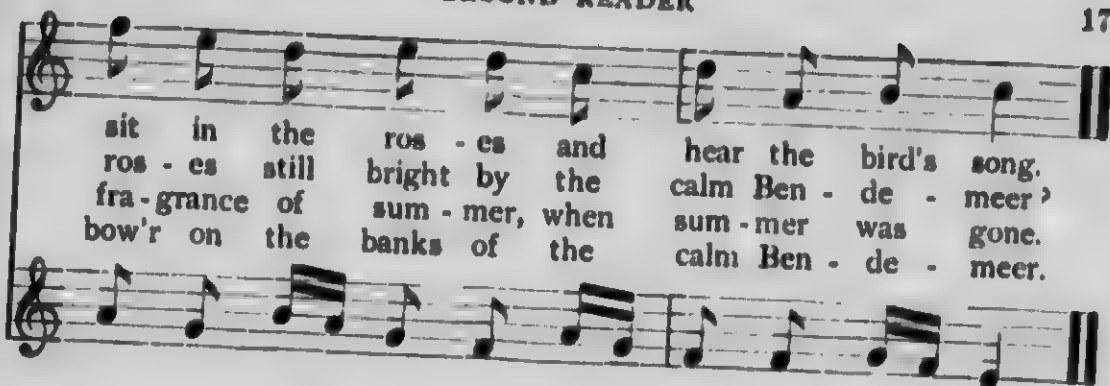


night-in-gale sings round it all the day long; In the
 oft when a-lone in the bloom of the year, I . .
 blos-soms were gath-ered, while fresh-ly they shone, And a
 es-sence that breathes of it man-y a year; Thus



time of my child-hood 'twas like a sweet dream, To .
 think—is the night-in-gale sing-ing there yet? Are the
 dew was dis-tilled from their flow-ers that gave All the
 bright to my soul, as 'twas then to my eyes, Is that



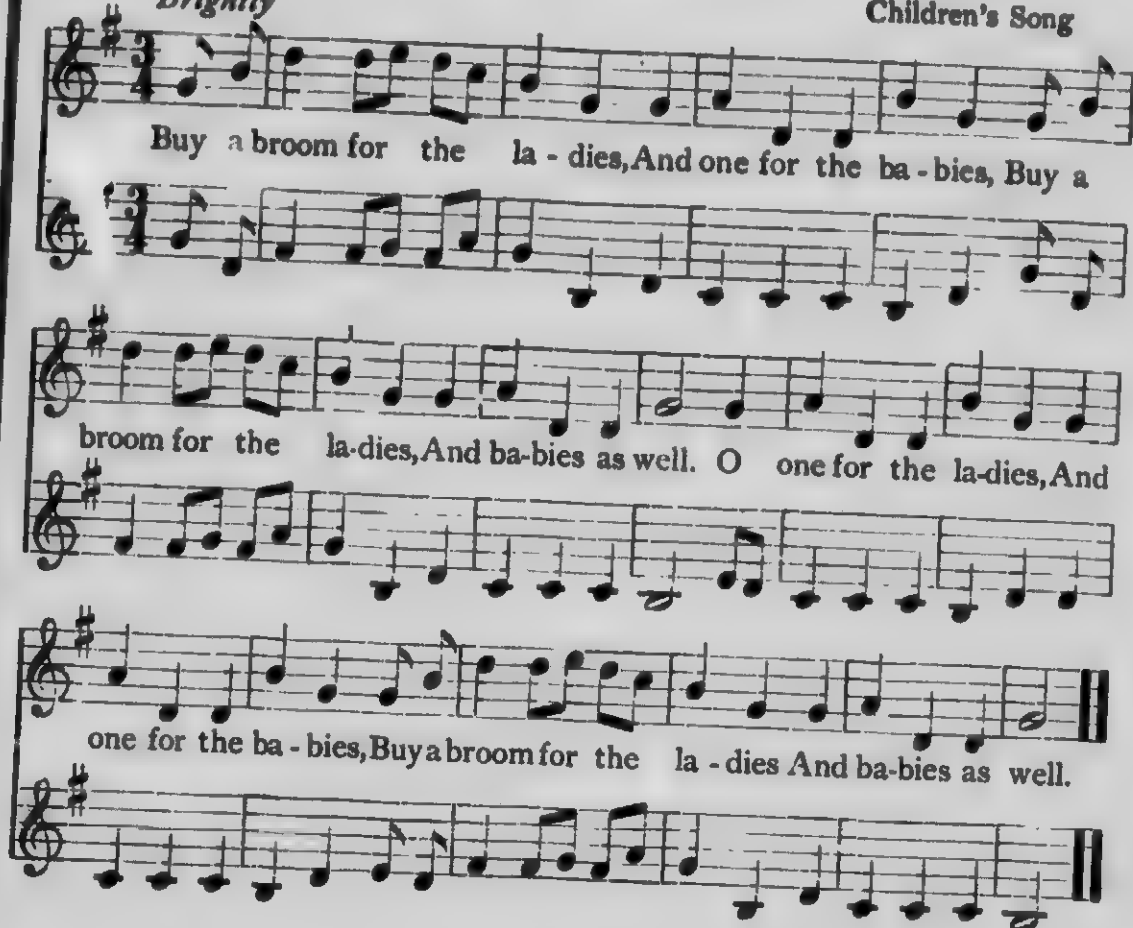


sit in the ros - es and hear the bird's song.
 ros - es still bright by the calm Ben - de - meer,
 fra-grance of sum - mer, when sum - mer was gone.
 bow'r on the banks of the calm Ben - de - meer.

BUY A BROOM

Brightly

Children's Song



Buy a broom for the la - dies, And one for the ba - bies, Buy a
 broom for the la - dies, And ba - bies as well. O one for the la - dies, And
 one for the ba - bies, Buy a broom for the la - dies And ba - bies as well.

ARE YOU SLEEPING, BROTHER JAMES?

Two-Part Round

p *cres.* *f* *French*

Are you sleep-ing, are you sleep-ing, broth-er James, broth-er

Are you sleep-ing, are you

James? Morn-ing bells are ring - ing, Morn-ing bells are

sleep - ing, broth - er James, broth - er

FINE.

ring - ing, Ding, dong, ding, ding, dong, ding.

James? Morn-ing bells are ring - ing, Morn-ing bells are ring - ing,

p *cres.* *D.S.*

Are you sleep - ing, are you sleep - ing, broth - er

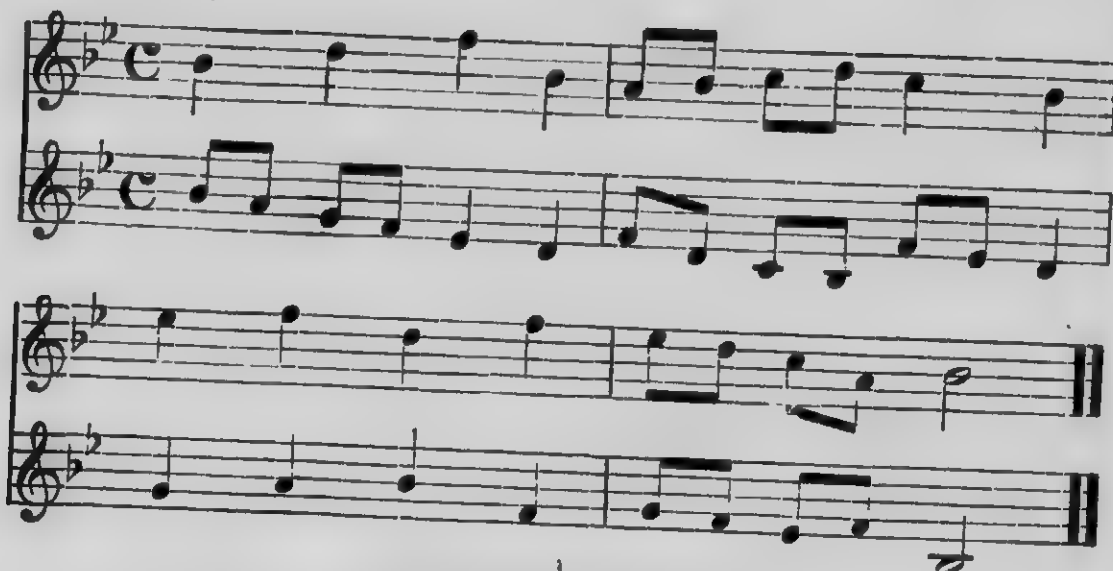
Ding, dong, ding, ding, dong, ding. Are you

A MEMORY OF SPRING.

Just for one sight of the soft blue sky, O - ver the
meadows of fra - grant hay; To hear the wing of the stone on the
scythe, While the cuc-koo sounds far a - way; To be home a -
gain in a coun-try lane, When life seem'd nothing but play.

The musical score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The melody is simple and melodic, with lyrics written below the notes. The score ends with a double bar line on the final staff.

Ex. 15.



THE SPANISH CHANT


J. R. PLANCHÉ

p

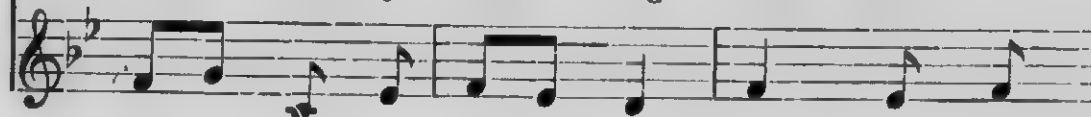
1. Far, far o'er hill and dell, On the winds
 2. Now through the charm-ed air, Slow - ly as -

steal - ing, List to the con - vent bell
 cend - ing, List to the chant - ed pray'r

cres.




Mourn - ful - ly peal - ing. Hark! Hark! it
Sol - emn - ly blend - ing. Hark! Hark! it




dim.



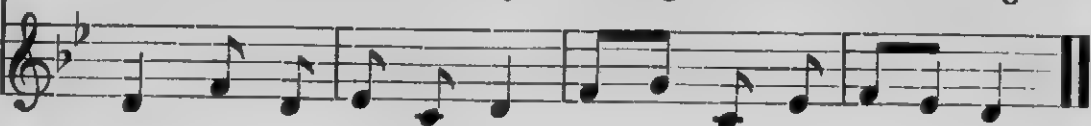
s is to say, "As melt these sounds a - way,
seems to say, "Turn from such joys a - way



p

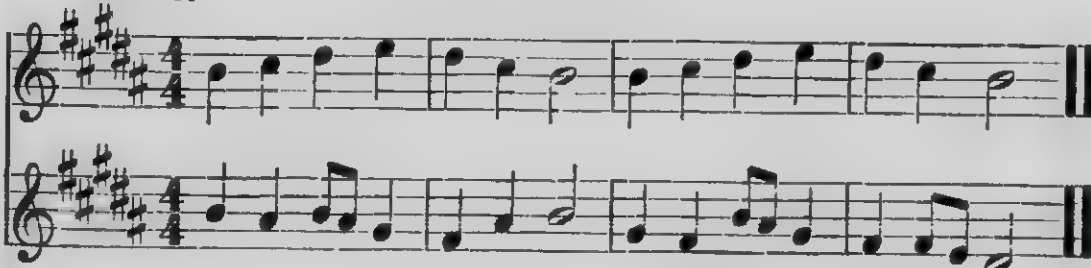


So life's best joys de - cay Whilst new their feel - ing!"
To those which ne'er de - cay Though life is end - ing!"

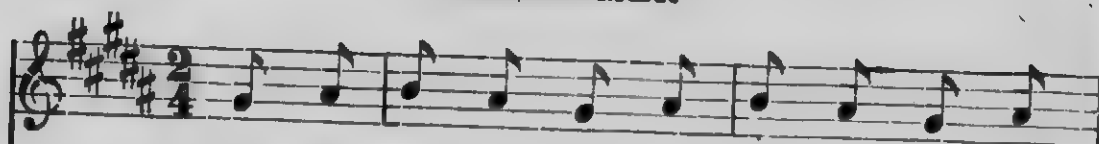


THE KEY OF B

Ex. 16.



MIDSUMMER



1. Oh, the birds are sing - ing sweet - ly in the
2. Yes, when sum - mer meets the June - tide then is



gen - tly wav - ing trees, And the bees are hum - ming
na - ture at her best, Both the flowers and birds and

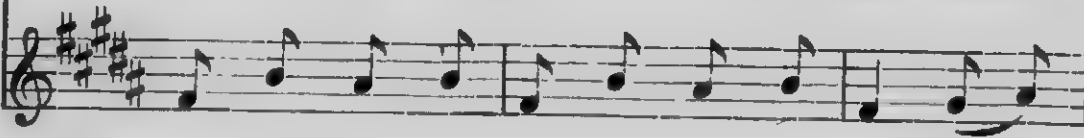


down a-mong the flow'rs; All the air is hea - vy -
in - sects are at play; And the sun smiles down with

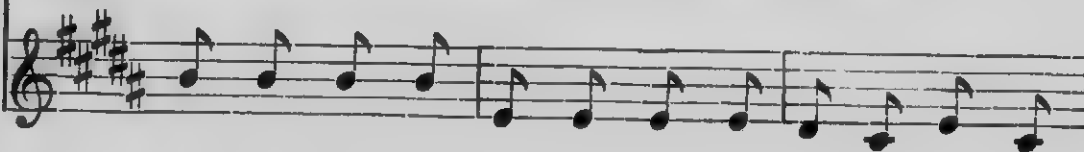




la - den with the clo - ver's fra - grant scent, The
glow - ing rays and glads the coun - try side, While at



per-fume of the ro - ses with sweet hon - ey - suc - kle
night the moon makes sil - ver of the rip - ples on the



blent, As they blos-som in their love - ly flo - ral bow'rs.
tide Un - til na-ture, blush - ing, greets an - oth - er day.

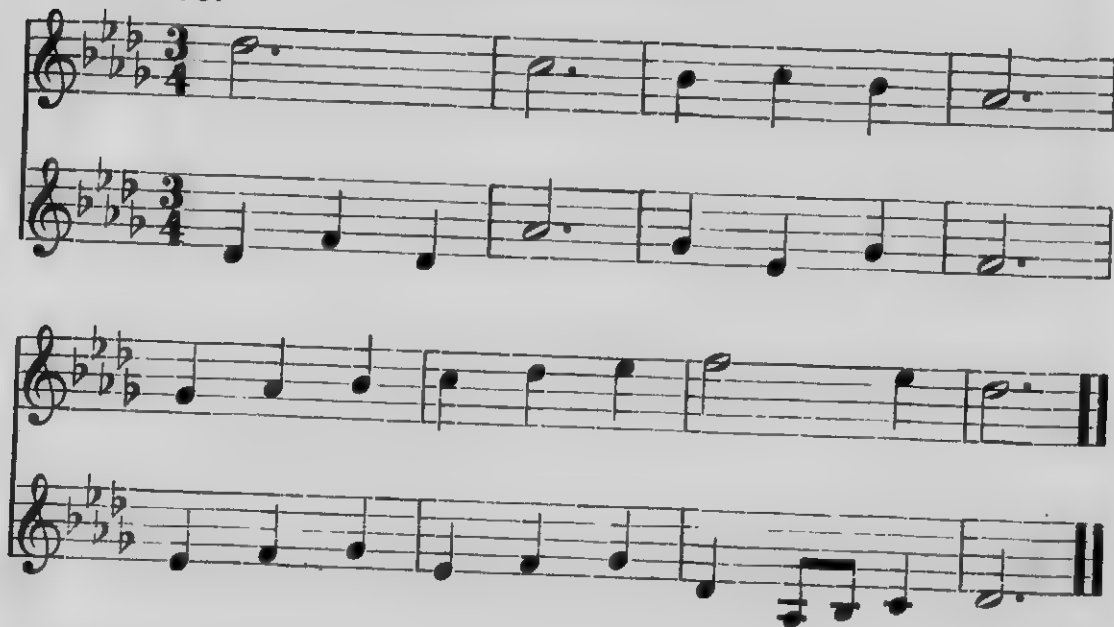


Ex. 17.



THE KEY OF D FLAT

Ex. 18.



A PICTURE OF HOME

French Song

mf

Be - hold ! A pic - ture Re - call - ing pleas - ant mem - 'ries,

cres.

Visions of home And happy childhood's time ; Bringing to mind The

dim.

joy and love of home, Home, home, sweet home, And hap - py peace - ful

cres. *dim.* *p*

days, Home, home, sweet home, And hap - py peace - ful days.

A DOTTED NOTE GETTING THREE HALVES OF A BEAT

2/4

Tä	Tä	Tä	Tä	Tä	Tä	Tä-ā	
Tä	Tä	Tä	Tä	fā	Tä	Tā	Tä-ā
Tä	Tä	Tä	- ā	fā	Tä	Tā	Tä-ā
Tä	Tä	Tä	- ā	fā	Tä	Tā	Tä-ā

Ex. 19.

2/4

Tä Tä fā

Ex. 20.

2/4

Tä - ā fā

Ex. 21.

2/4

Tä - ā fā

Ex. 22.



Ex. 23.



SECOND READER
SONG OF THE FAIRIES

JOHN LYLY

mf

By the moon we sport and play, With the night be-gins our day ;

As we dance the dew doth fall ; Trip it, lit - tle ur - chins, all.

p *cres.*

Light - ly as the lit - tle bee, Two by two, and three by three,

f

And a - bout go we, And a - bout go we.

MORNING SONG

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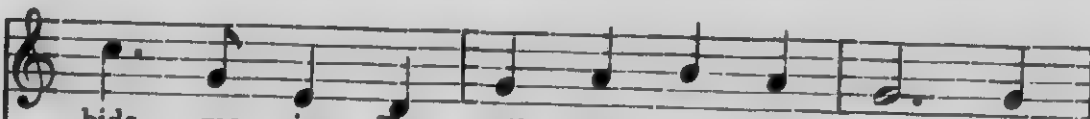
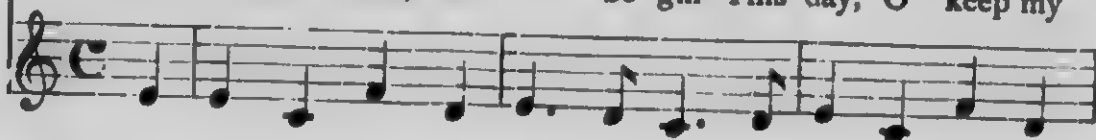
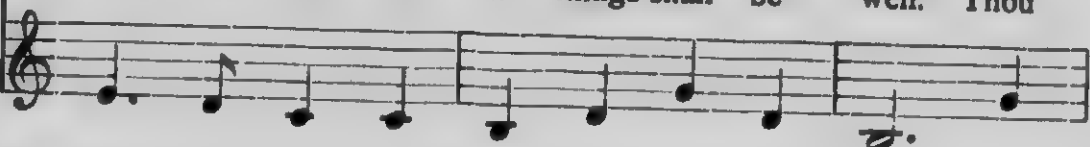
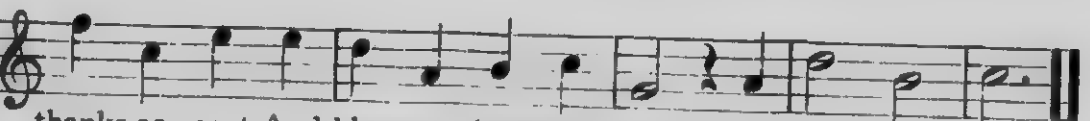
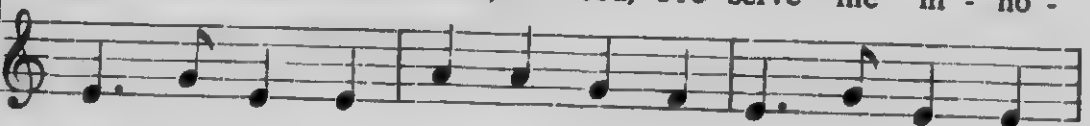
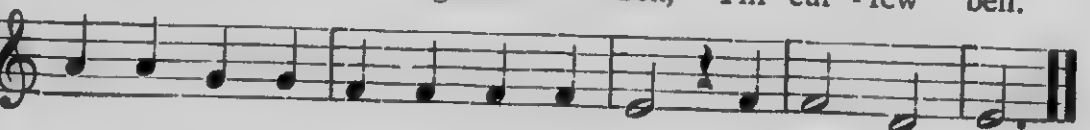
From "Original Poems"

JOHN HULLAH



1. Thrice wel - come to my op' - ning eyes, The morn - ing beam that

2. Like cheer - ful birds, as I be - gin This day, O keep my

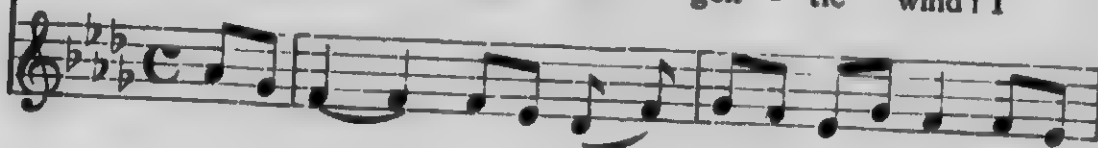
bids me rise To all the joys of youth ; For
soul from sin, And all things shall be well. ThouThy pro - tec - tion whilst I slept, O Lord, my hum - ble
giv - est health, and clothes, and food, Pre - serve me in - no -thanks ac - cept, And bless my lips with truth, My lips with truth.
cent and good, Till eve - ning's cur - few bell, Till cur - few bell.

A WET SHEET AND A FLOWING SEA

ALLAN CUNNINGHAM

Boldly f

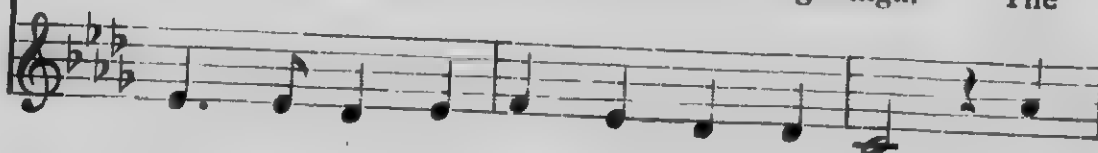
1. A wet sheet and a flow - ing sea, A
 2. Oh, for a safe and gen - tle wind ! I

*cres.*

wind that fol - lows fast, And fills the white and
 heard a fair one cry ; But give to me th

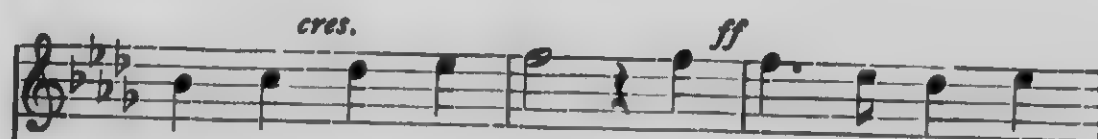
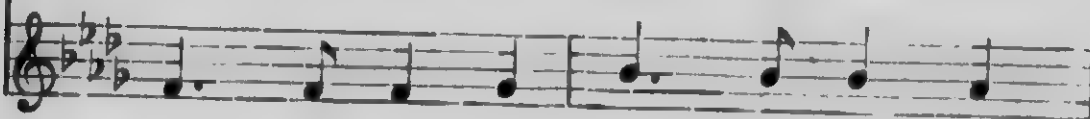


rust - ling sail, And bends the gal - lant mast. And
 swell - ing breeze, And white waves heav - ing high. The

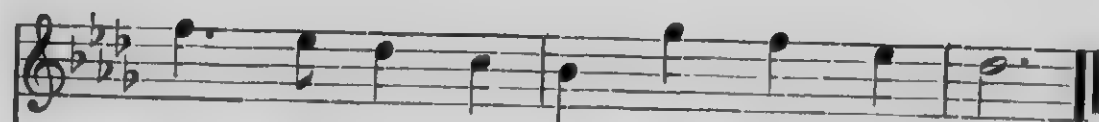
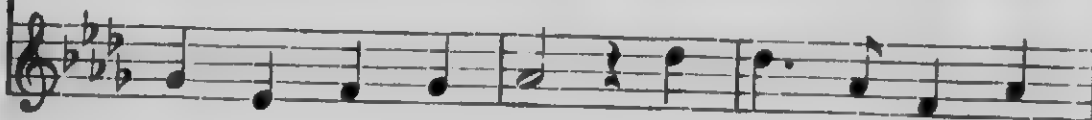




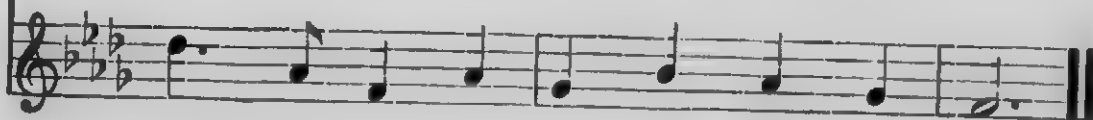
bends the gal - lant mast, my boys, While
white waves heav - ing high, my lads, The



like the ea - gle free, A - way the good ship
good ship tight and free, The world of wa - ters



flies, and leaves Old Eng - land on the lee.
is our home, And mer - ry men are we.

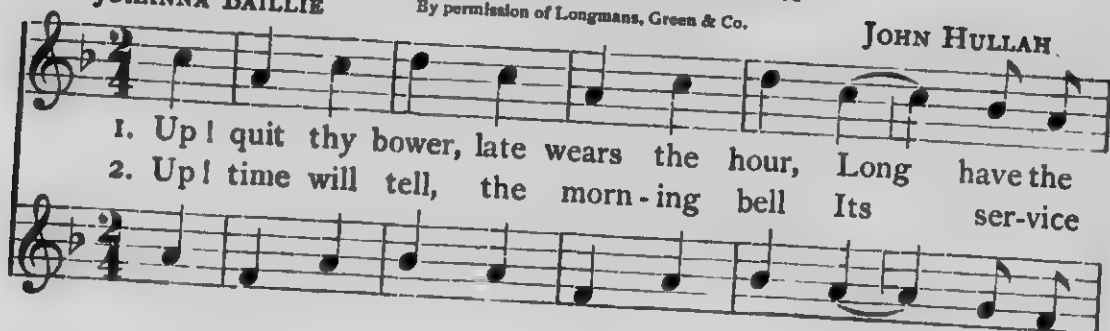


UP! QUIT THY BOWER

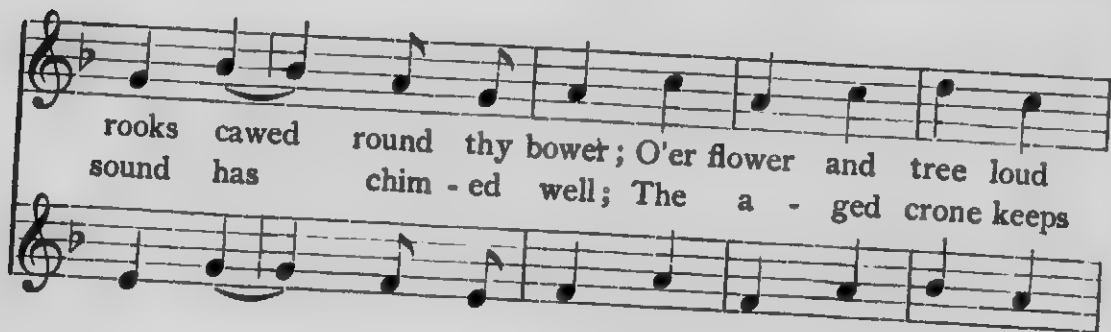
JOHANNA BAILLIE

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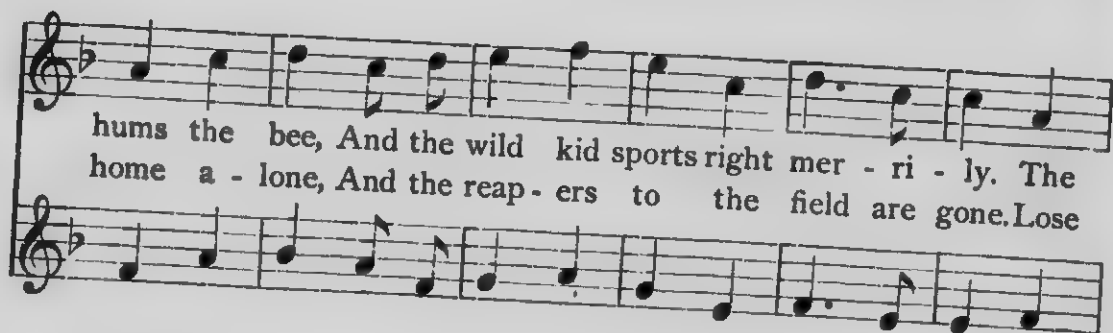
JOHN HULLAH



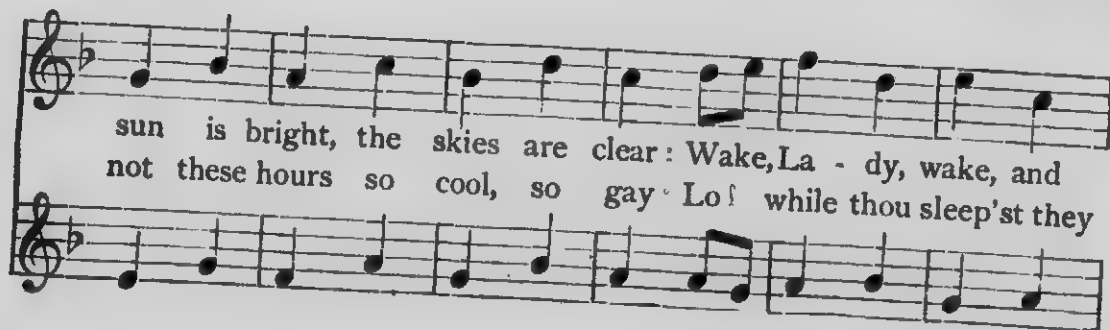
1. Up! quit thy bower, late wears the hour, Long have the
2. Up! time will tell, the morn-ing bell Its ser-vice



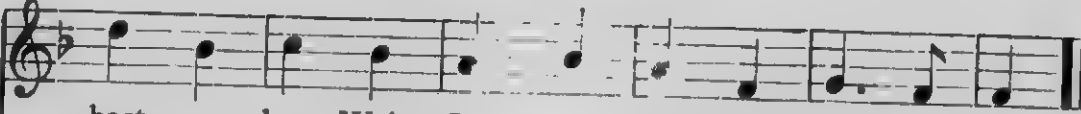
rooks cawed round thy bower; O'er flower and tree loud
sound has chim-ed well; The a-ged crone keeps



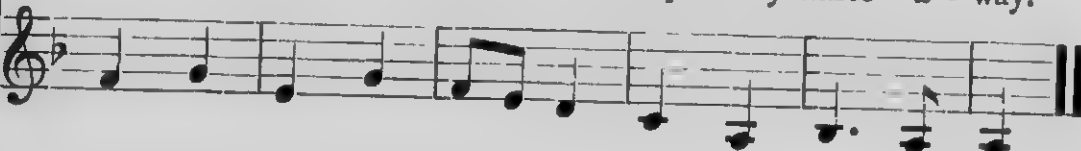
hums the bee, And the wild kid sports right mer-ri-ly. The
home a-lone, And the reap-ers to the field are gone. Lose



sun is bright, the skies are clear: Wake, La-dy, wake, and
not these hours so cool, so gay. Lo! while thou sleep'st they



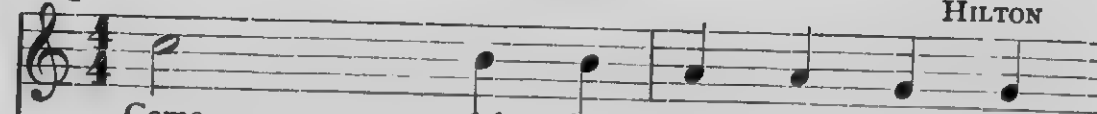
hast - en here. Wake, La - dy, wake, and hast - en here.
haste a - way. Lo! while thou sieep'st they haste a - way.



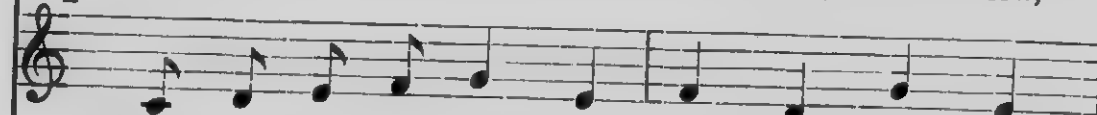
COME FOLLOW, FOLLOW, FOLLOW

A Round

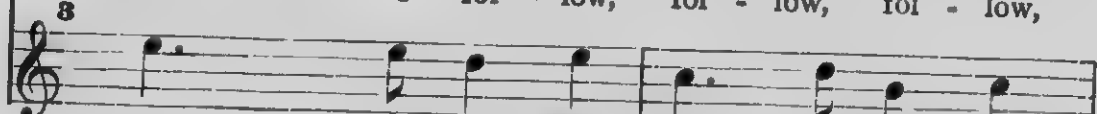
HILTON




1 Come, fol - low, fol - low, fol - low,



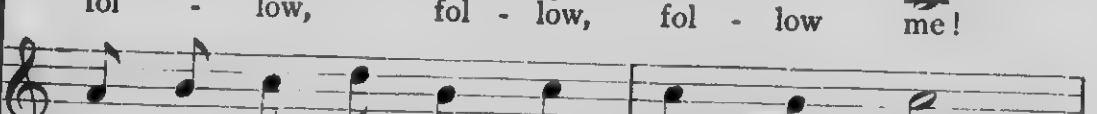
2 Whith - er shall I fol - low, fol - low, fol - low,



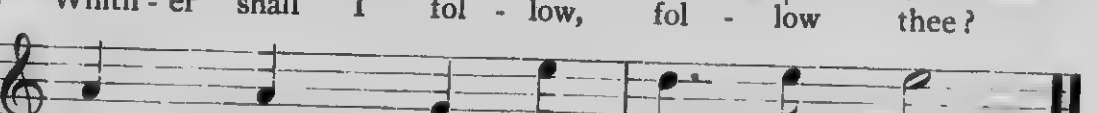
8 To the green - wood, to the green - wood,



fol - low, fol - low, fol - low me!



Whith - er shall I fol - low, fol - low thee?



To the green - wood, green - wood tree.

THE BRITISH GRENADIERS

Song of 16th Century

1. Some talk of Al - ex - an - der, And some of Her - cu - les, Of
 2. When e'er we are com-mand-ed To storm the pal - i - sades, Our

Hec-tor, and Ly-san - der, And such great names as these; But of
 lead-ers march with fu-sees, And we with hand gren-ades; We

all the world's brave he - roes, There's none that can com - pare With a
 throw them from the gla - cis A - bout the ene-mies' ears Sing-ing

tow row row row row row row, To the Brit-ish Gren-a - diers.

Beginning on a Half Beat

Tä Tä Tä (Tä) fä Tä Tä

[illegible]

fä Tä fä Tä fä

A musical score for the song 'The Rose Tree'. It consists of four staves of music in G major (one sharp) and 2/4 time. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The melody is simple and catchy, with a final double bar line at the end of the fourth staff.

THE BUGLE HORN

mf

1. A - cross the lake, Through bush and brake, Re - sounds, re -
 2. The sky is clear, The flowers ap - pear On ev - 'ry, on
 3. The ech - oes flow As on we go, Through for - est, through

dim.

sounds the bu - gle horn;
 ev - 'ry side so gay,
 for - est, vale and lawn,

O'er hill and vale The ech - oes
 The brook flows by So mer - ri -
 And far and near A - gain we

cres.

f

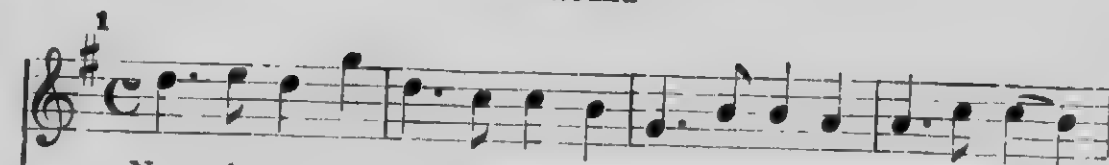
sail, And through the wav - ing corn.
 ly, A - long its peb - bly way.
 hear The wind - ing bu - gle horn.

The bu - gle
 The bu - gle
 The bu - gle

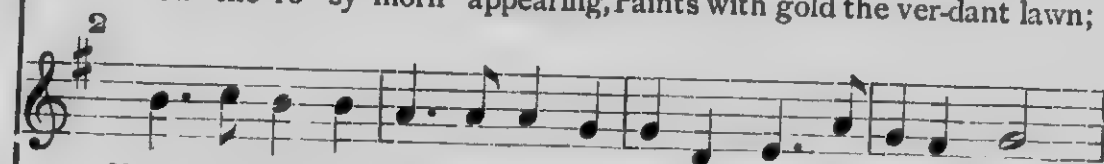
p *cres.* *f*

horn, The bu - gle horn, The wind - ing bu - gle horn.

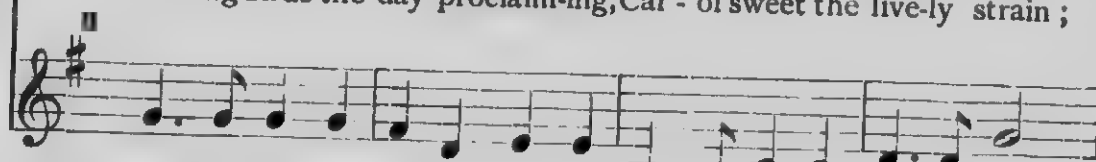
NOW THE ROSY MORN

A Round

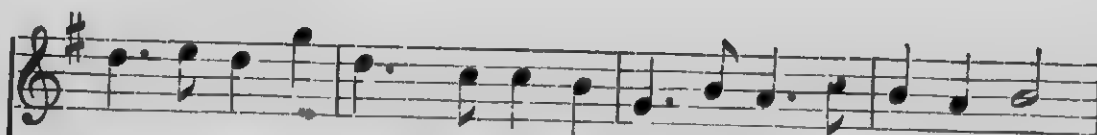
Now the ro - sy morn appearing, Paints with gold the ver-dant lawn;



Warbling birds the day proclaim-ing, Car - ol sweet the live-ly strain;



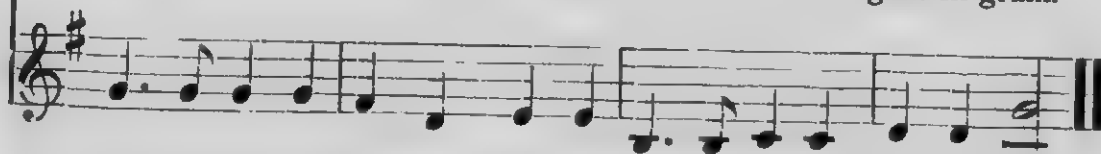
See, con-tent the humble gleaner Takes the scattered ears that fall.



Bees on banks of thyme dis port-ing, Sip the sweets, and hail the dawn.



They for-sake their leaf-y dwelling To se - cure the gold-en grain.



Na - ture all her chil-dren view-ing, Kind - ly bounteous, cares for all.

THE LITTLE DUSTMAN


J. BRAHMS

p

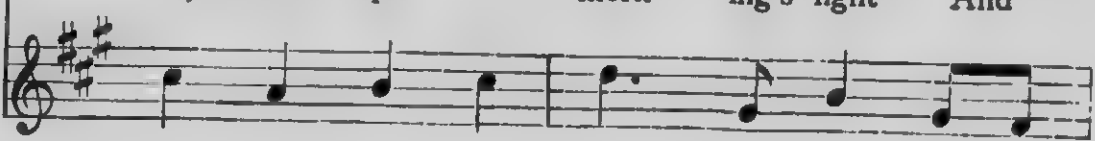
1. The flow - 'rets all sleep sound - ly Be - -
 2. The birds that sang so sweet - ly When .
 3. Now see, the lit - tle dust - man At the
 4. And ere the lit - tle dust - man Is . .

neath the moon's bright ray ; They nod their heads to -
 noon - day sun rose high, With - in their nests are
 win - dow shows his head, And looks for all good
 man - y steps a - way, Thy pret - ty eyes, my

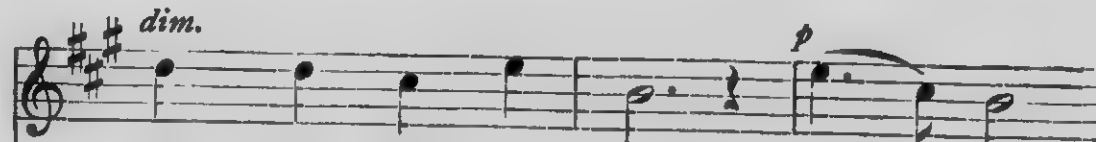
geth - er And dream the night a - way ; The
 sleep - ing, Now night is draw - ing nigh ; The
 chil - dren, Who ought to be in bed ; And
 dar - ling, Close fast un - til next day ; But




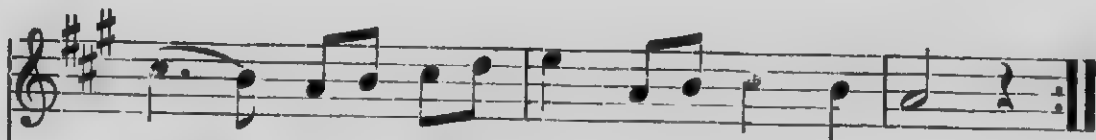
bud - ding trees wave to and fro, And
 crick - et as it moves a - long A -
 as each wea - ry pet he spies, Throws
 they shall ope at morn - ing's light And



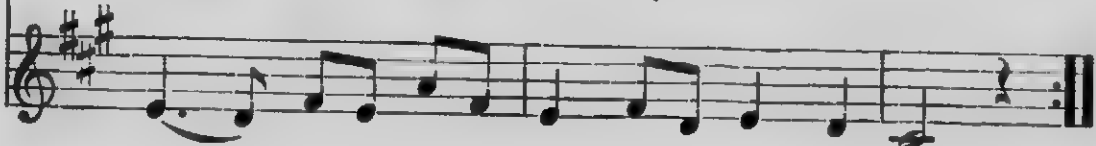
dim.



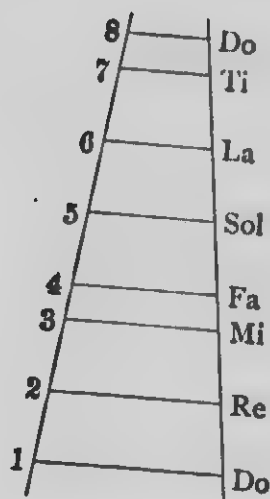
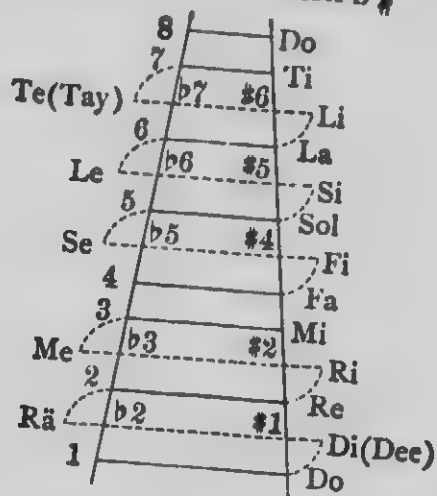
mur - mur soft and low, Sleep on,
 lone gives forth its song, Sleep on,
 dust in - to its eyes. Sleep on,
 greet the sun - shine bright. Sleep on,

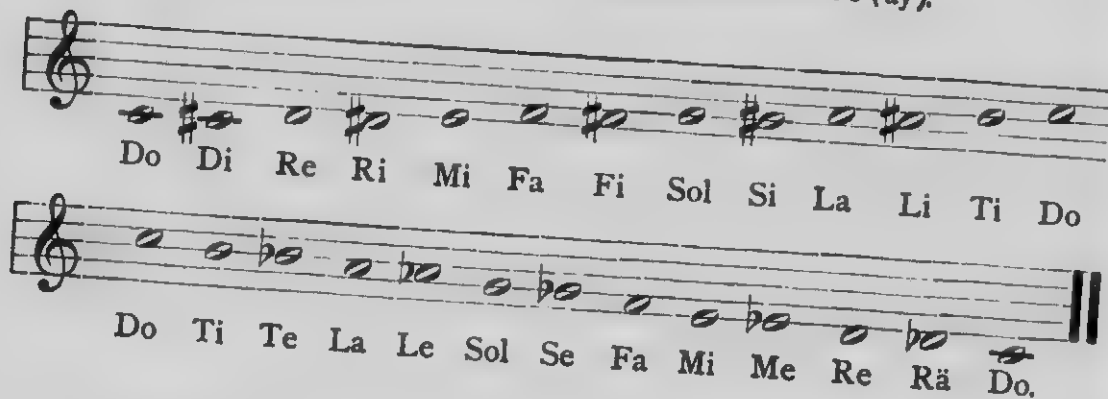
Sleep on, sleep on, my lit - tle one!



THE CHROMATIC SCALE

FLATS \flat SHARPS \sharp 

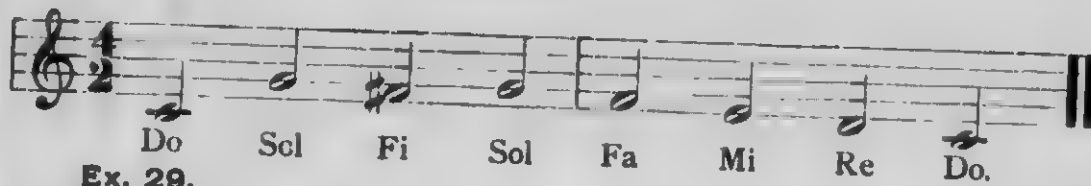
NOTE. All sharps end in i (ee). All flats (except Ră) end in e (ay).



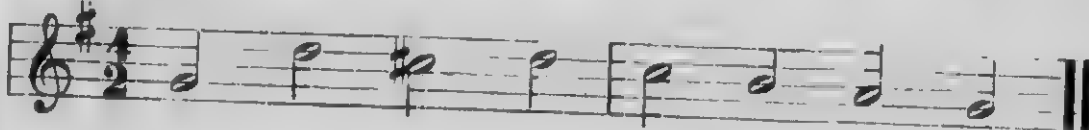
\natural A *Natural* is a sign used to take away the effect of a sharp or flat, consequently it lowers a note that has been sharpened, and raises a note that has been flattened.

An *Accidental* is a sharp, flat, or natural that does not occur in the signature; an accidental is effective to the end of the measure in which it occurs.

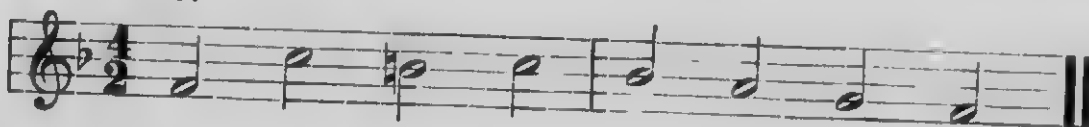
Ex. 28.



Ex. 29.



Ex. 30.



Ex. 31.



Ex. 32.



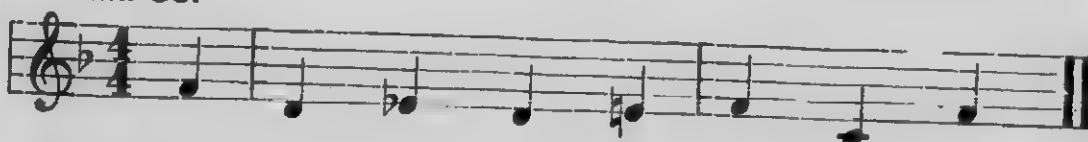
Ex. 33.



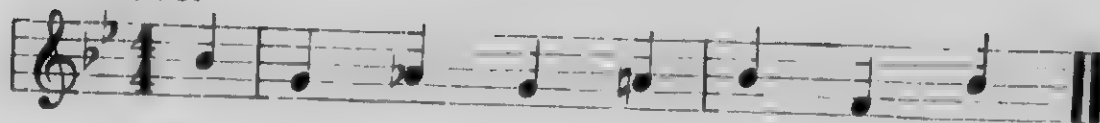
Ex. 34.



Ex. 35.



Ex. 36.



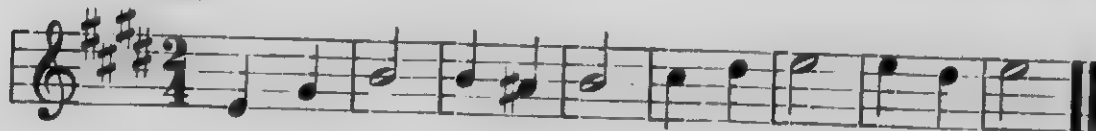
Ex. 37.



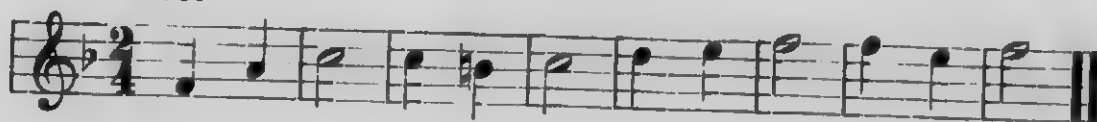
Ex. 38.



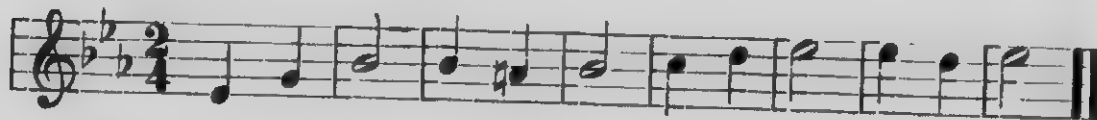
Ex. 39.



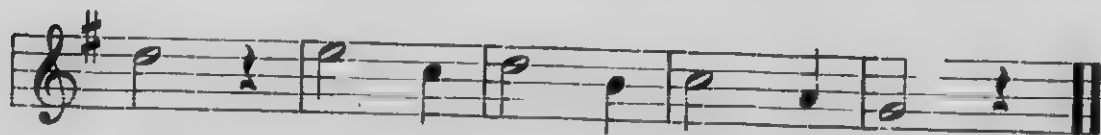
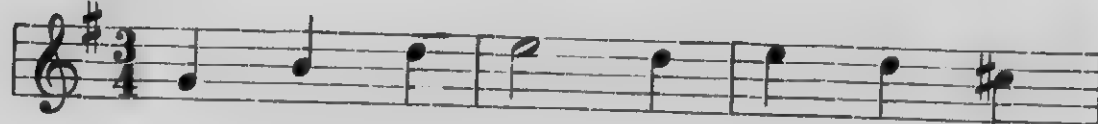
Ex. 40.



Ex. 41.



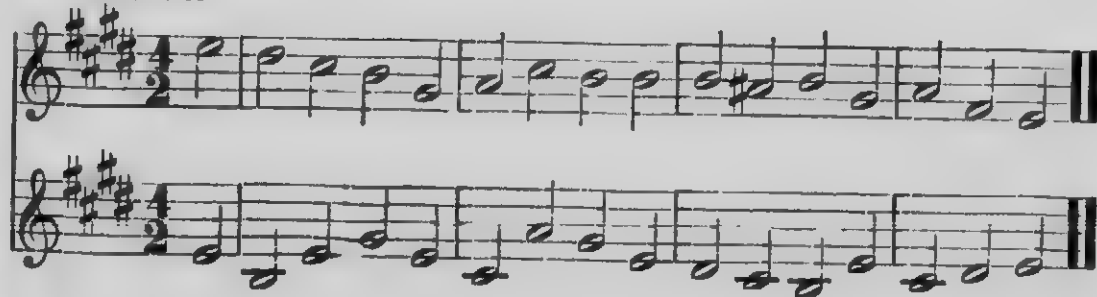
Ex. 42.



Ex. 43.



Ex. 44.



NEW EVERY MORNING IS THE LOVE

JOHN KEBLE

S. WEBBE



1. New ev - 'ry morn - ing is the love Our
 2. New mer - cies, each re - turn - ing day, Hov -
 3. If on our dai - ly course our mind Be
 4. The triv - ial round, the com - mon task, Will
 5. On - ly, O Lord, in Thy dear love Fit

wak - 'ning and up - ris - ing prove; Thro' sleep and dark-ness
 er a - round us while we pray; New per - ils past, new
 set to hal - low all we find, New treas - ures still of
 fur - nish all we need to ask, Room to de - ny our -
 us for per - fect rest a - bove; And help us, this and

safe - ly brought, Re - stored to life, and pow'r, and thought.
 sins for - giv'n, New tho'ts of God, new hopes of heav'n.
 count - less price God will pro - vide for sac - ri - fice.
 selves, a road To bring us dai - ly near - er God.
 ev - 'ry day, To live more near - ly as we pray.

Ex. 45.



Ex. 46.



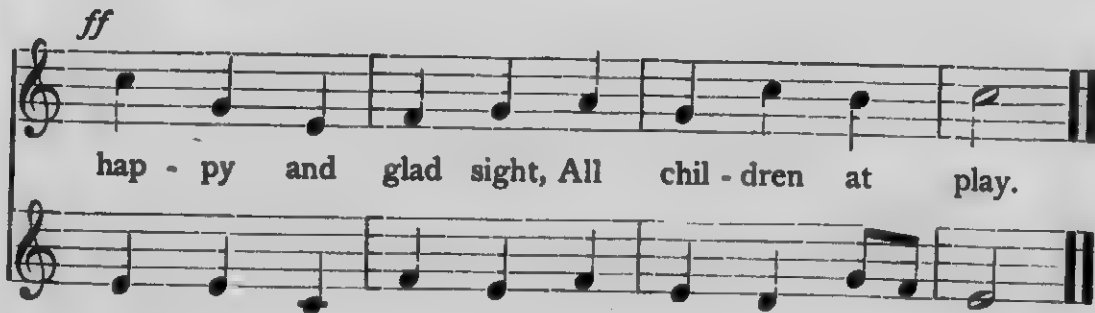
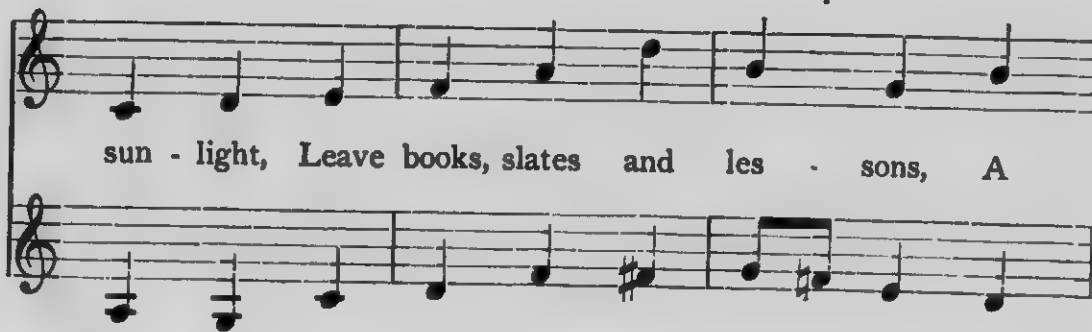
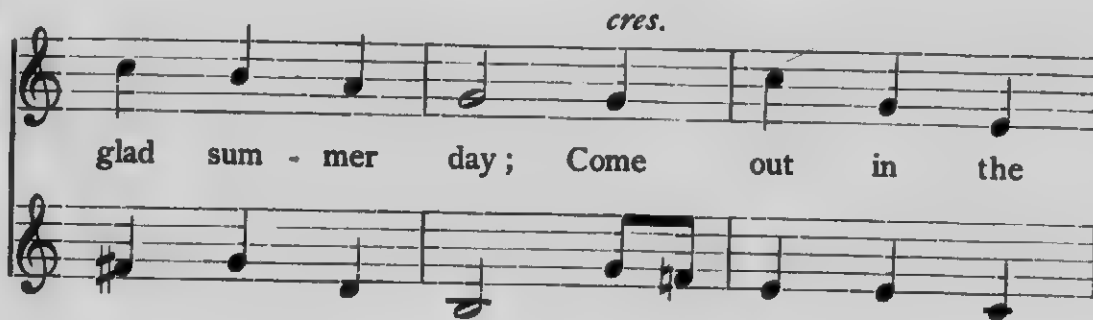
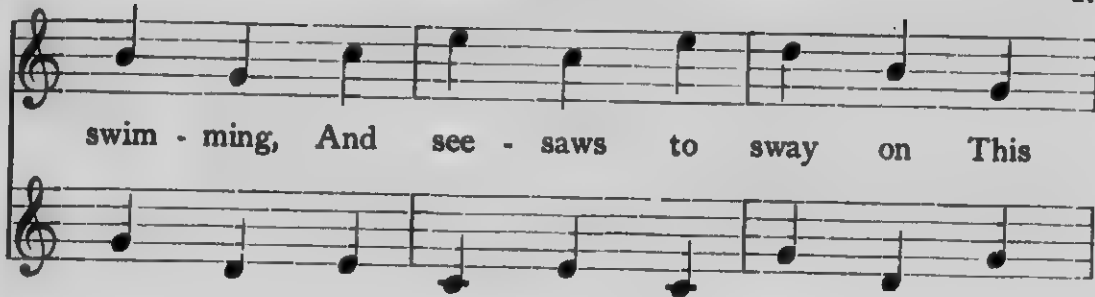
A HOLIDAY

Tune "Cader Idris"

f

The bright sun is shin - ing, A
fresh wind is blow - ing, Have no sad re -
pin - ing, Be hap - py and gay. With
green grass to play on, Clear wa - ter for

Detailed description: The musical score is written for two voices or instruments on a grand staff. It consists of six systems, each with a vocal line (treble clef) and a piano line (bass clef). The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal line. The first system begins with a forte (f) dynamic marking. The melody is simple and melodic, with the piano line providing a harmonic accompaniment. The lyrics are: 'The bright sun is shin - ing, A fresh wind is blow - ing, Have no sad re - pin - ing, Be hap - py and gay. With green grass to play on, Clear wa - ter for'.



ALL THROUGH THE NIGHT

By permission of The Vincent Music Co., Limited

Welsh Air

p *cres.* *p*

1. Sil - ver stars their light be - stow - ing, All thro' the night,
 2. Like a smile does each star glis - ter, All thro' the night,

cres. *p*

They the path to heav'n areshow - ing, All thro' the night;
 To il - lume her earth - ly sis - ter, All thro' the night;

cres.

As they tread their path of du - ty, Show they to the world the beauty,
 Old age has its night of sick - ness, But to beau - ti - fy our weakness,

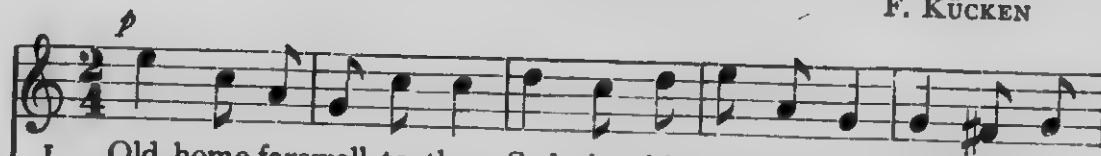
dim. *p*

Of the peace of heav'n so tru - ly, All thro' the night.
 Shed your light a - broad in meek - ness, All thro' the night.

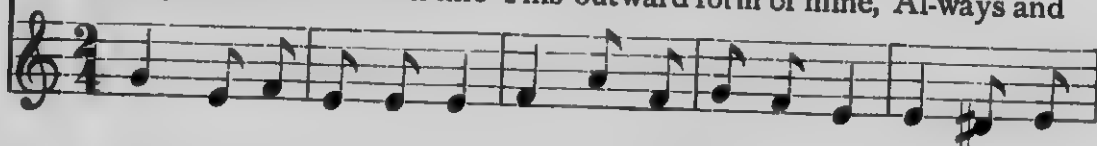


FAREWELL TO HOME

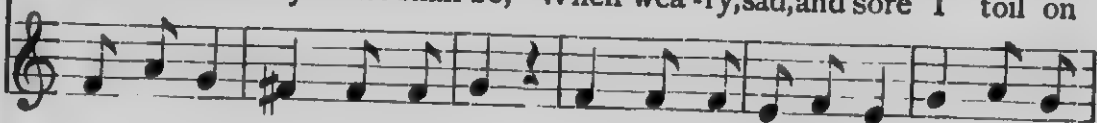
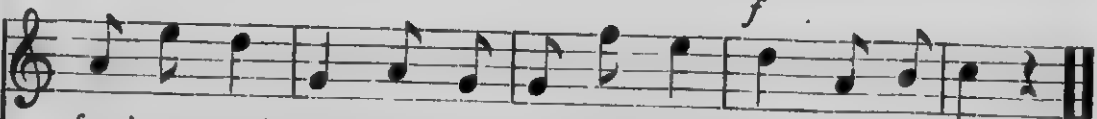
F. KÜCKEN



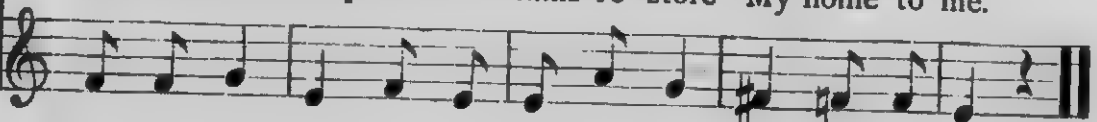
1. Old home, farewell to thee, Sad is this day for me On which I
 2. Strange lands can but confine This outward form of mine, Always and

*cres.*

part from thee, Old home, farewell; Still, though in distant land Far off on
 ev - er thine My heart shall be; When wea - ry, sad, and sore I toil on

*f*

foreign strand Home-less, a - lone I stand, Thou'rt home to me.
 far off shore, Sleep shall in dreams re-store My home to me.



Ex. 48.



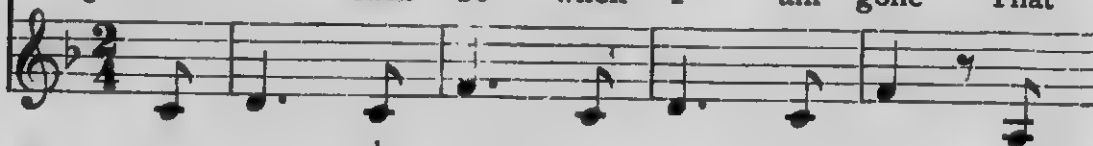
THOSE EVENING BELLS

THOS. MOORE

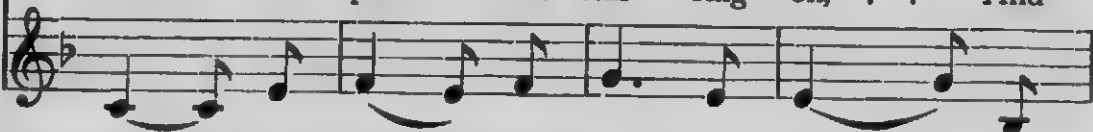
Ascribed to BEETHOVEN



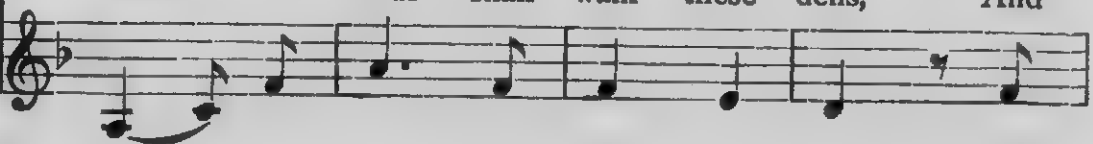
1. Those eve - ning bells, those eve - ning bells, How
 2. Those joy - ous hours are past a - way, And
 3. And so 'twill be when I am gone That




man - y a tale their mu - sic tells, . . . Of
 man - y a heart that then was gay . . . With -
 tune - ful peal will still ring on, . . . And

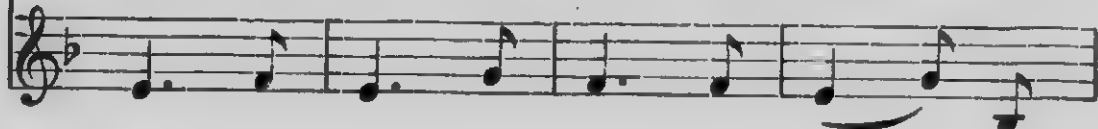
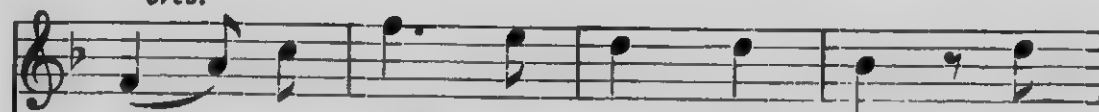


youth and home and that sweet time, When
 in the tomb now dark - ly dwells, And
 oth - er bards shall walk these dells, And


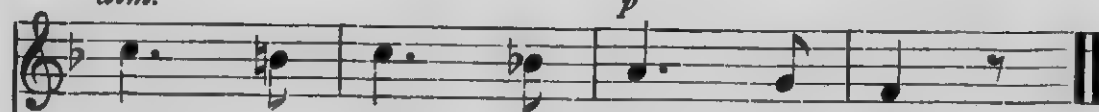


dim.


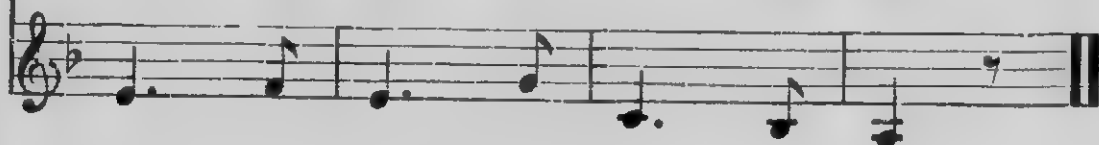
last I heard their sooth - ing chime! Of
 hears no more those eve - ning bells! With -
 sing your praise, sweet eve - ning bells! And


cres.


youth . and home and that sweet time When
 in . . the tomb now dark - ly dwells, And
 oth - er bards shall walk these dells, And


*dim.**p*


last I heard their sooth - ing chime!
 hears no more those eve - ning bells!
 sing your praise, sweet eve - ning bells!



Ex. 49.



Ex. 50.

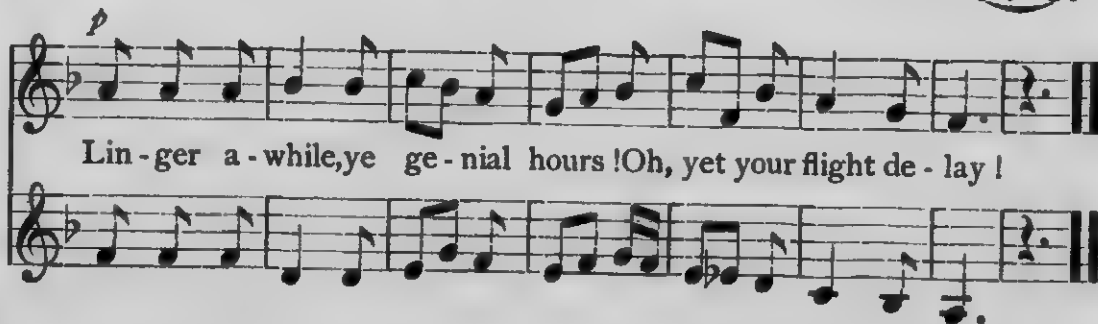
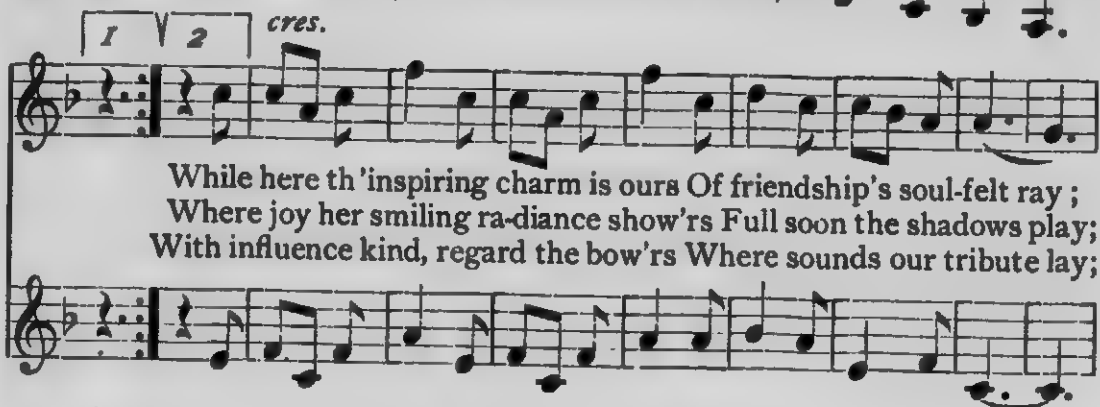
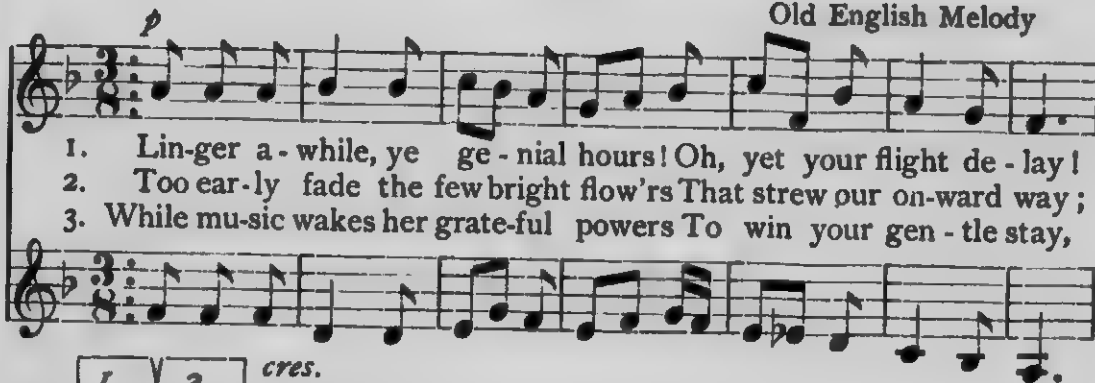


Ex. 51.



LINGER AWHILE, YE GENIAL HOURS

Old English Melody



HARK, HARK! THE LARK

SHAKESPEARE

f

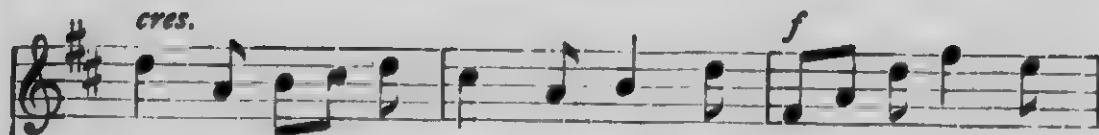
Hark, Hark! the lark at heav'n's gate sings, And

Phoe - bus 'gins a - rise, His steeds to wa - ter

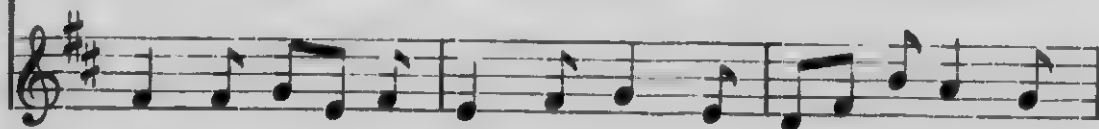
dim.

at those springs On chal-ic'd flow'rs that lies ; And wink - ing Ma - ry -

buds be - gin to ope their gold - en eyes ; With

cres.

ev - 'ry - thing that pret - ty is, My la - dy sweet a -



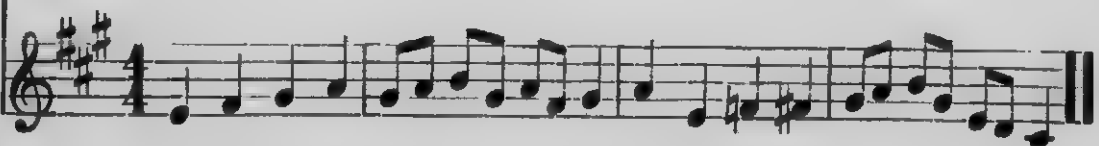
rise ; A-rise, a - rise, a - rise ! My la - dy sweet, a - rise.



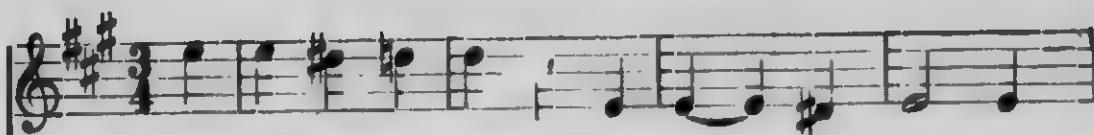
Ex. 52.



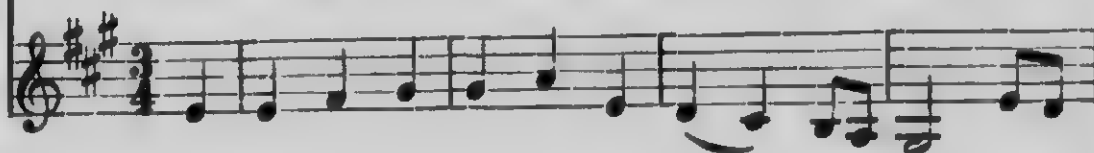
Ex. 53.



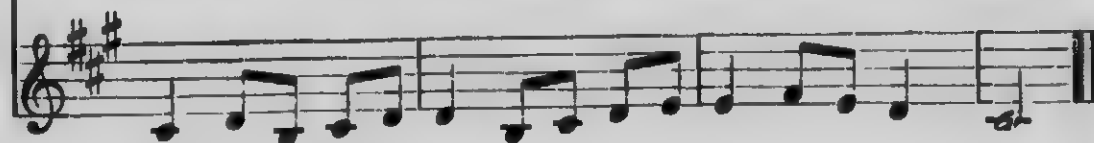
A SUMMER EVENING



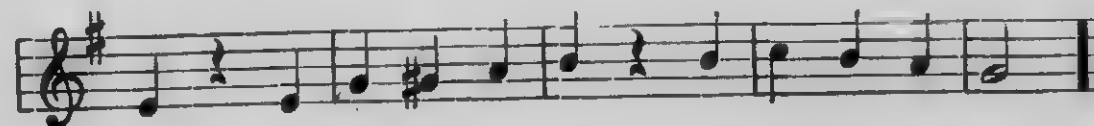
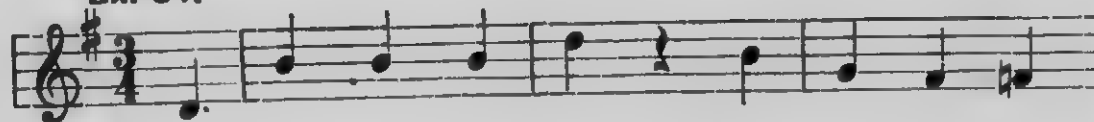
1. This warm summer evening, When man-kind is still, The
 2. The cock-cha-fer hums Like a big dou-ble bass, The
 3. But while all the in-sects Their rev-el-ry keep, 'The



gnats and mos-qui-toes are sing-ing their fill;
 fire-fly gives light for the bats' ran-dom chase.
 good lit-tle chil-dren are safe fast a-sleep.



Ex. 54.



THE LORD IS MY SHEPHERD

JAS. MONTGOMERY

KOSCHAT

1. The Lord is my Shepherd, no want shall I know; I feed in green
 2. Let goodness and mer-cy, my boun-ti - ful God, Still fol - low my

pas-tures; safe fold - ed I rest; He lead-eth my soul where the
 steps till I meet Thee a - bove; I seek by the path which my

still wa-ters flow, Re - stores me when wand'ring, re-deems when op-
 fore - fa-thers trod, Thro' the land of their so-journ, Thy kingdom of

pressed, Re - stores me when wan-d'ring, re - deems when op-pressed.
 love, Thro' the land of their so - journ, Thy king-dom of love.

NOTE. The Alto part has the melody, the Soprano being an accompaniment; the Alto may be emphasized accordingly, and a good effect is produced if the Sopranos only hum their part.

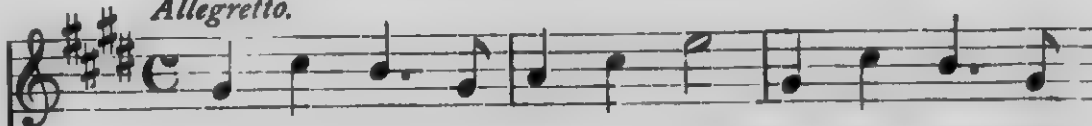
SECOND READER

Ex. 55.

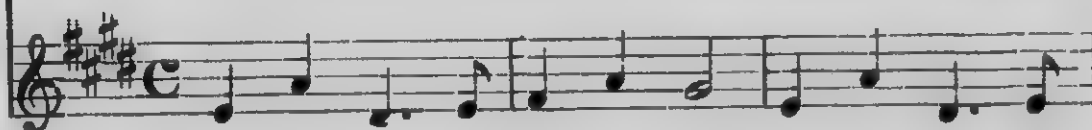


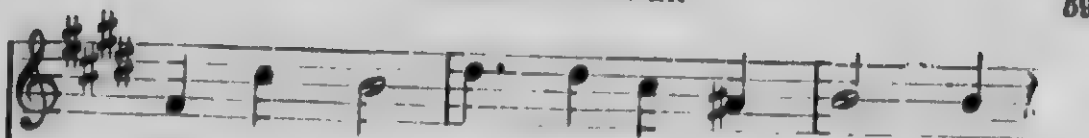
THE FLOWERS' HOLIDAY

Allegretto.

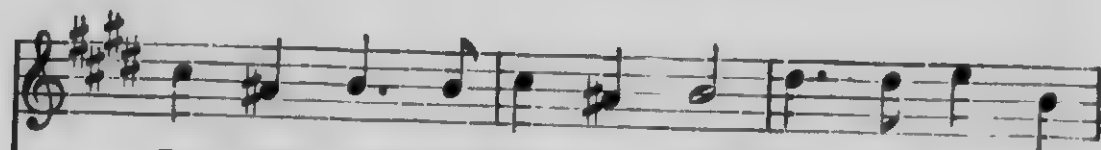
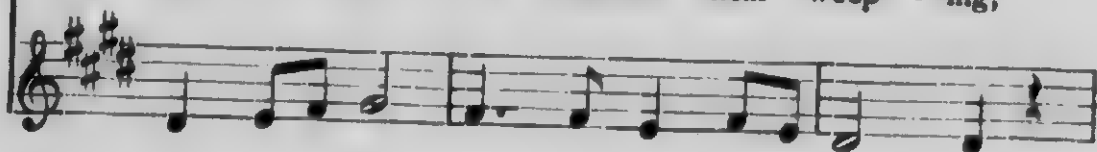


1. All the flow'rs came out to play On a glo-rious
2. Pret - ty shy for - get - me - nots, Ti - ger - li - lies
3. So they played till close of day, When the sun-shine

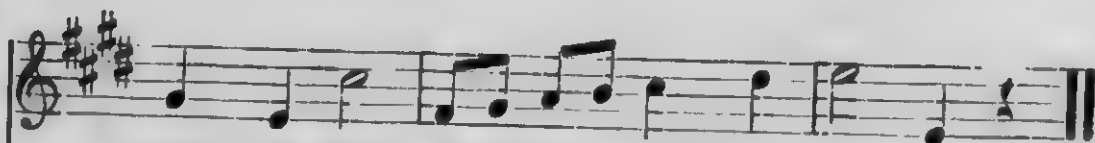
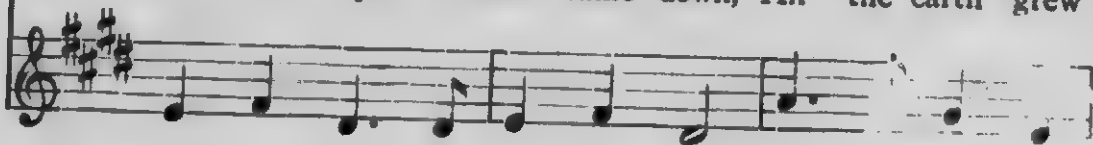




sum - mer's day; But - ter - cups and dai - sies,
with bright spots, Li - lies white and slen - der;
dropped a - way, Left them all near weep - ing;



Cow - slips with their bells of gold, Great big sun-flow'rs
Vi - o - lets with sweet - est scent, All on joy and
Si - lent - ly the dew came down, All the earth grew

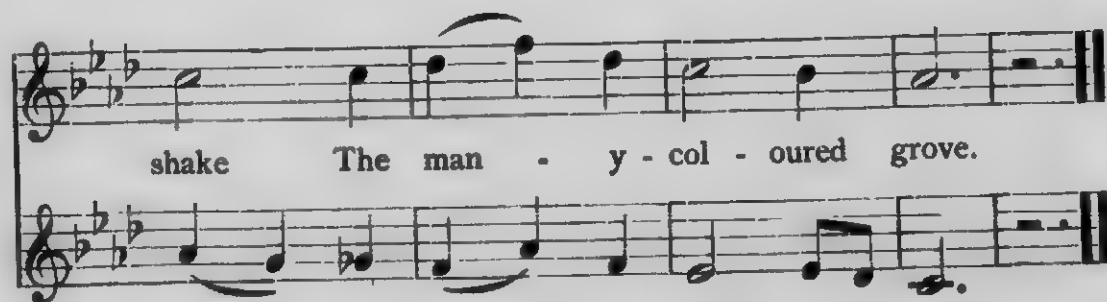
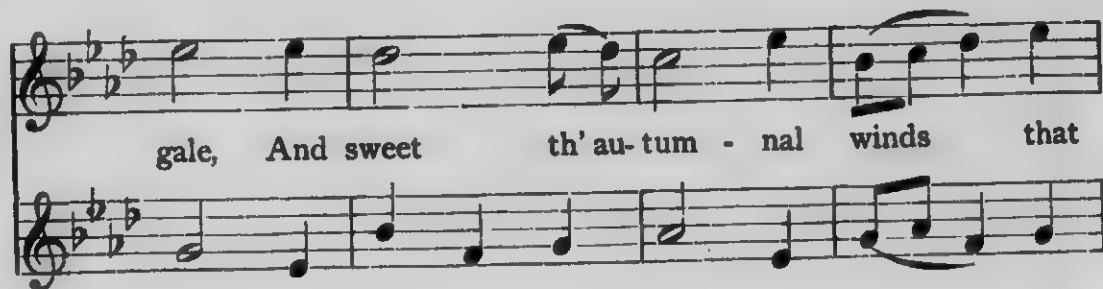
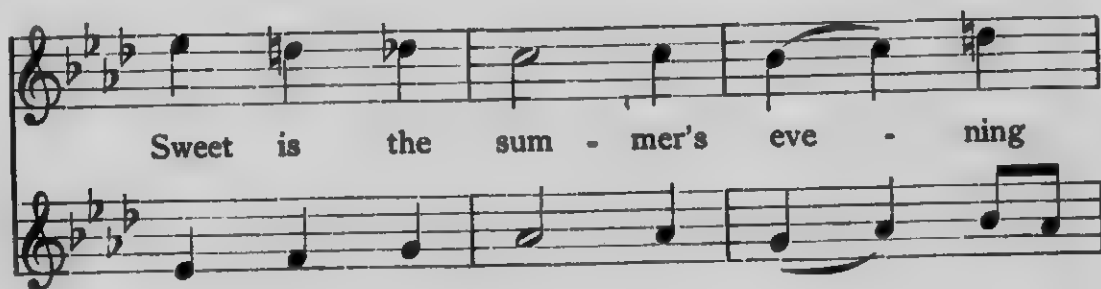
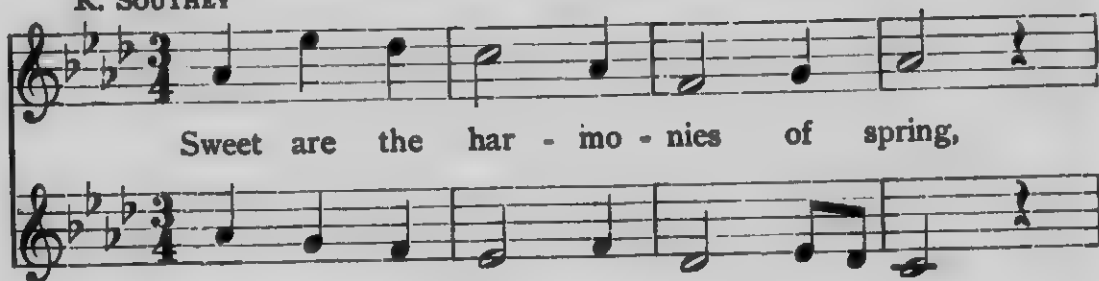


tall and bold, Danced in col - oured maz - es.
pleas - ure bent Shone in rain - bow splen - dour.
damp and brown, All the flow'rs were sleep - ing.



SWEET ARE THE HARMONIES

R. SOUTHEY



Ex. 56.



Ex. 57.



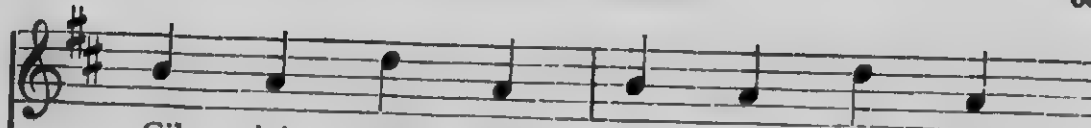
JOHN GILPIN

WM. COWPER

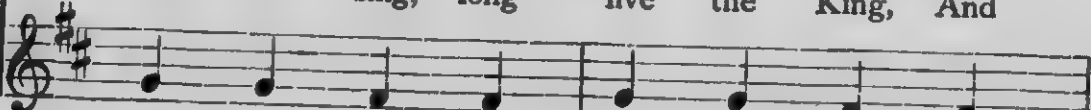

1. John Gil - pin was a cit - i - zen Of
 2. "To - mor - row is our wed - ding day, And
 3. He soon re - plied, "I do ad - mire Of
 4. A - way went Gil - pin—who but he? His
 5. At Ed - mon - ton, his lov - ing wife From
 6. But yet his horse was not a whit In -

cred - it and re - nown, A train - band Cap - tain
 we will then re - pair Un - to the Bell at
 wom - an - kind but one; And you are she, my
 fame soon spread a - round; "He car - ries weight! he
 bal - co - ny es - pied Her ten - der hus - band,
 clined to tar - ry there! For why? his own - er


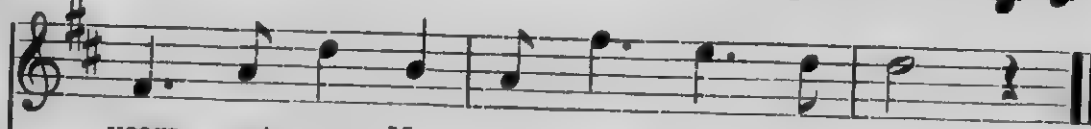
eke was he Of fa - mous Lon - don town. John
 Ed - mon - ton, All in a chaise and pair. My
 dear - est dear, There - fore it shall be done. I
 rides a race! 'Tis for a thou - sand pound!" So
 won - d'ring much To see how he did ride. "Stop,
 had a house Full ten miles off, at Ware. Now




Gil - pin's spouse said to her dear, "Tho'
 sis - ter and my sis - ter's child, My -
 am a lin - en - dra - per bold, As
 like an ar - row, swift he flew, Shot
 stop, John Gil - pin! — Here's the house!" They
 let us sing, long live the King, And

wed - ded we have been These twice ten te - dious
 self and chil - dren three, Will fill the chaise; so
 all the world doth know, And my good friend, the
 by an arch - er strong; So did he fly — which
 all at once did cry; "The din - ner waits, and
 Gil - pin, long live he; And when he next doth

years, yet we No hol - i - day have seen."
 you must ride On horse - back af - ter we."
 cal - en - der, Will lend his horse to go."
 brings me to The mid - dle of my song.
 we are tired." Said Gil - pin—"So am I."
 ride a - broad, May I be there to see!



THE TRAVELLER'S RETURN

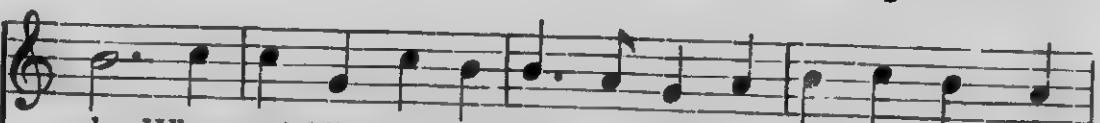
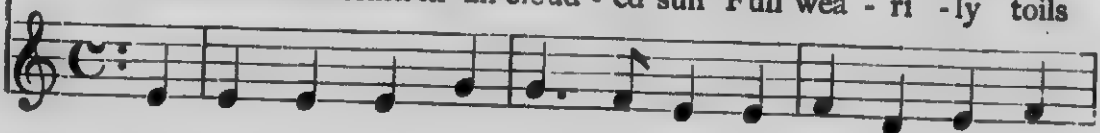
R. SOUTHEY

By permission of Longmans, Green & Co.

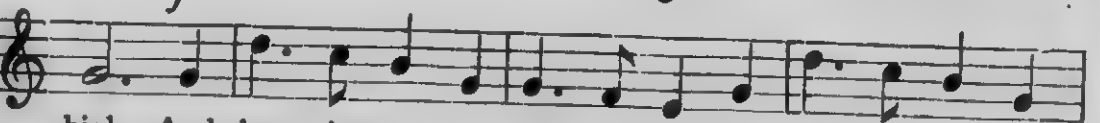
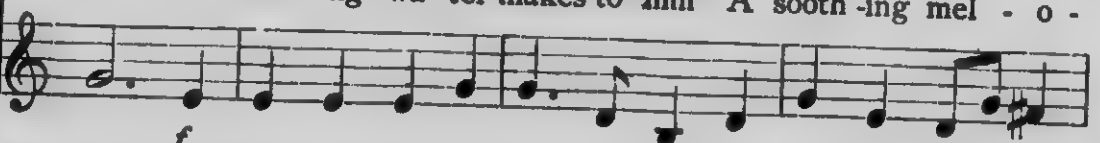
JOHN HULLAH



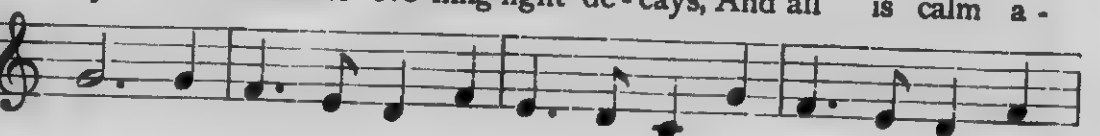
1. Sweet to the morn-ing tra - vel-ler The song a - mid the
 2. And when be-neath th' un-cloud - ed sun Full wea - ri - ly toils



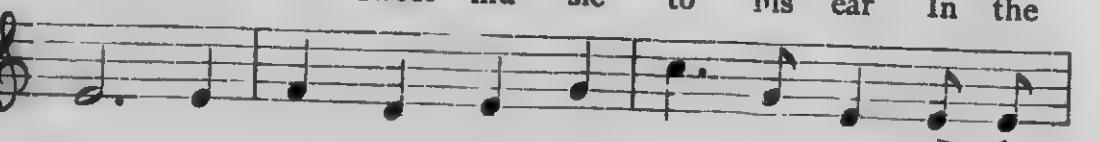
sky, Where twinkling in the dew - y light, The sky - lark soars on
 he, The flow - ing wa - ter makes to him A sooth-ing mel - o -



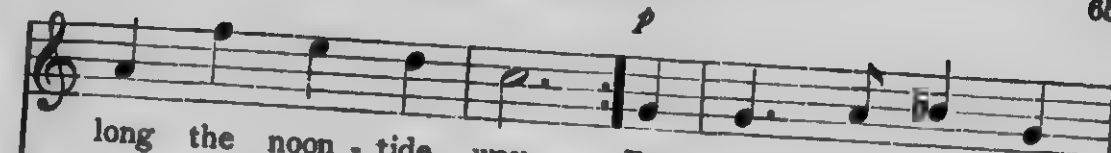
high. And cheer - ing to the tra - vel-ler The gales that round him
 dy. And when the eve - ning light de - cays, And all is calm a -



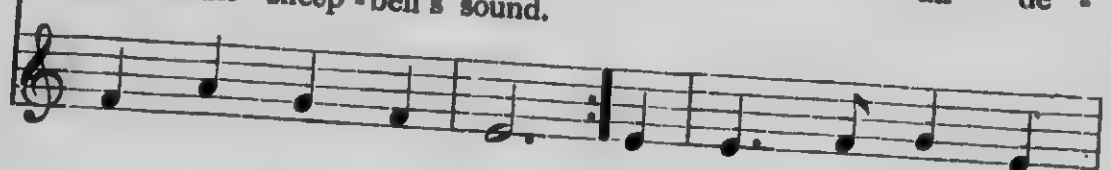
play, When faint and heav - i - ly he drags A -
 round, There is sweet mu - sic to his ear In the



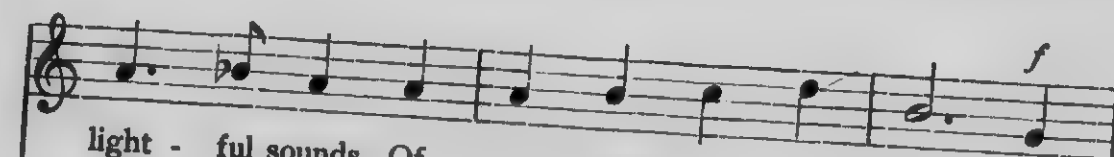
p




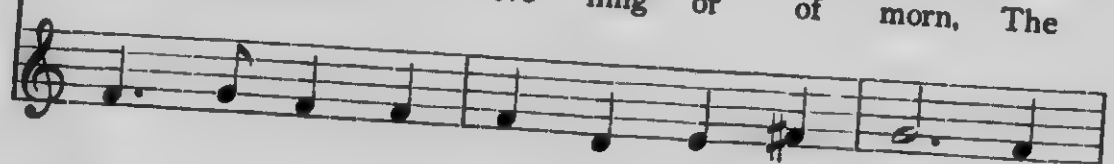
long the noon - tide way. 3. But oh! of all de -
dis - tant sheep - bell's sound.



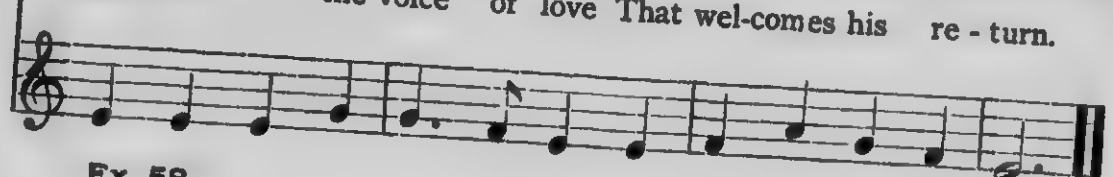
f



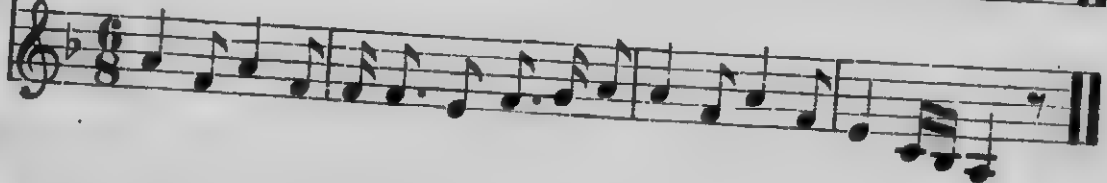
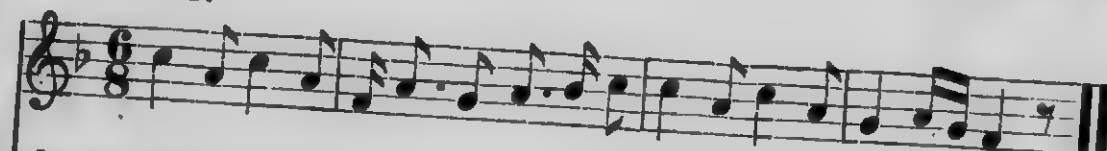
light - ful sounds, Of eve - ning or of morn, The



sweet - est is the voice of love That wel-comes his re - turn.



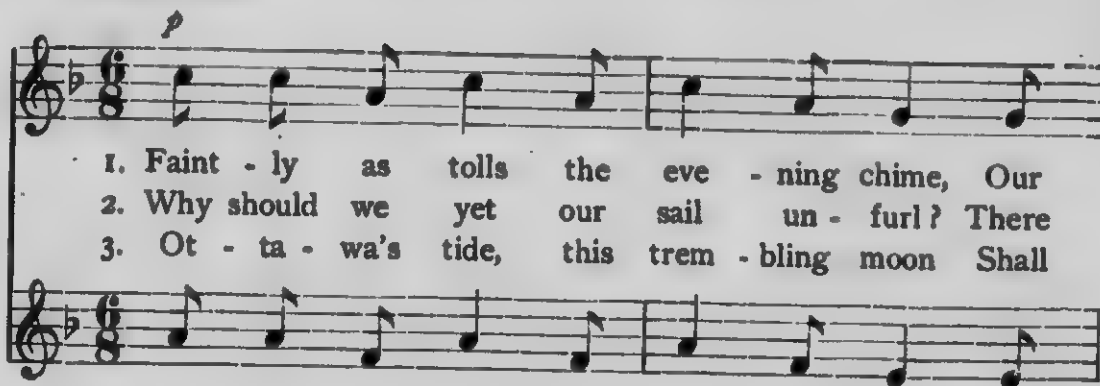
Ex. 58.



THE CANADIAN BOAT SONG

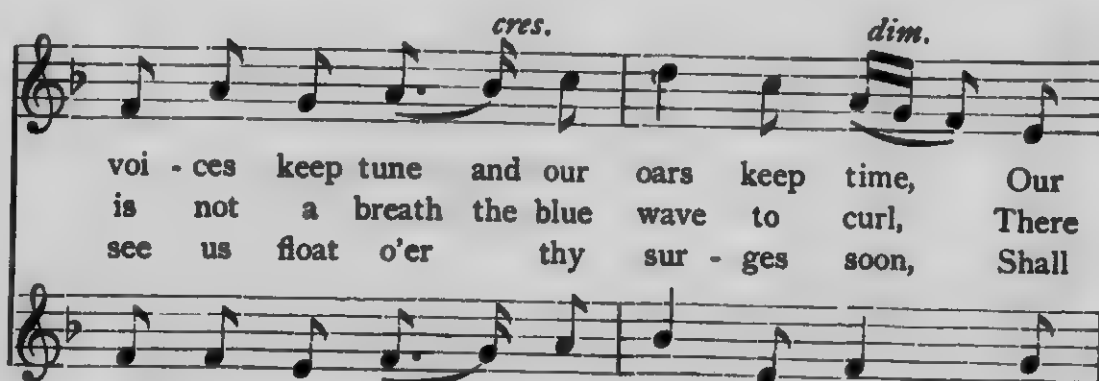
THOS. MOORE

p



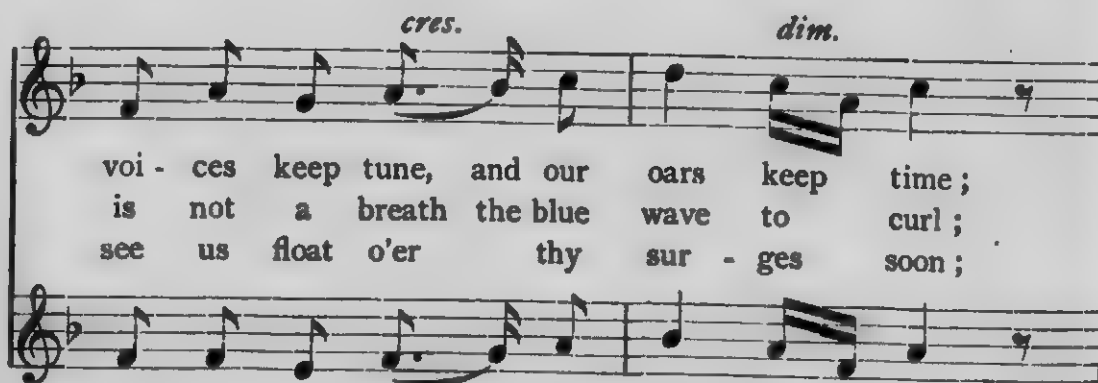
1. Faint - ly as tolls the eve - ning chime, Our
 2. Why should we yet our sail un - furl? There
 3. Ot - ta - wa's tide, this trem - bling moon Shall

cres. *dim.*



voi - ces keep tune and our oars keep time, Our
 is not a breath the blue wave to curl, There
 see us float o'er thy sur - ges soon, Shall

cres. *dim.*



voi - ces keep tune, and our oars keep time ;
 is not a breath the blue wave to curl ;
 see us float o'er thy sur - ges soon ;

SECOND READER

67

cres.

Soon as the woods on shore look dim, We'll
But when the wind blows off the shore, O,
Saint of this green isle, hear our prayer, O,

p

sing at St. Ann's our part - ing hymn; Row, brothers, row, the
sweet - ly we'll rest the wea - ry oar; Blow, breez - es, blow, the
grant us cool heav'ns and fav - 'ring air; Blow, breez - es, blow, the

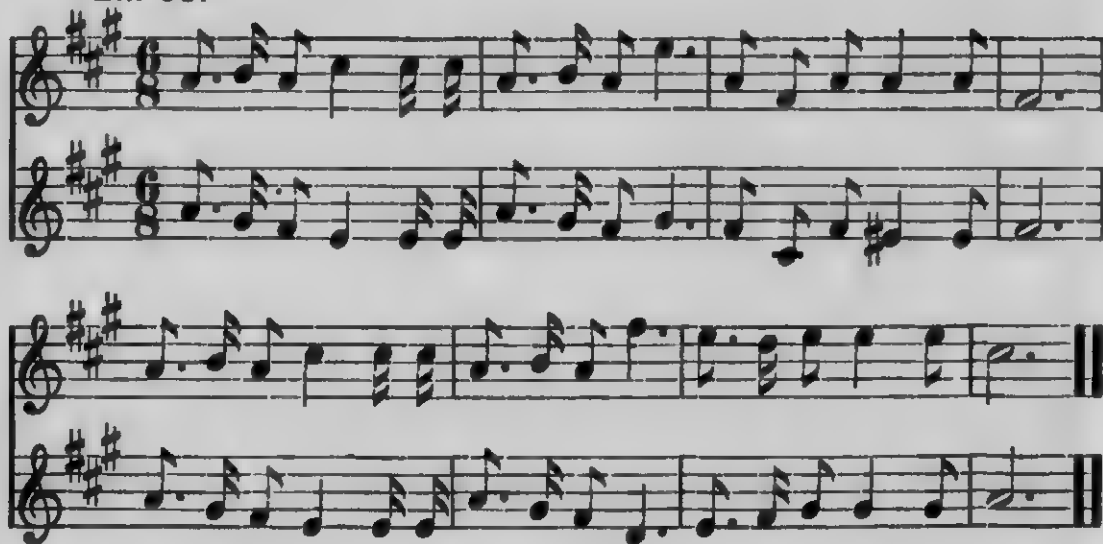
cres.

stream runs fast, The rap - ids are near, and the

dim. *cres.* *dim.*

daylight's past, The rap - ids are near, and the day - light's past.

Ex. 59.



SKYE BOAT SONG

By permission of J. B. Cruger & Co., Limited
(See page 4)

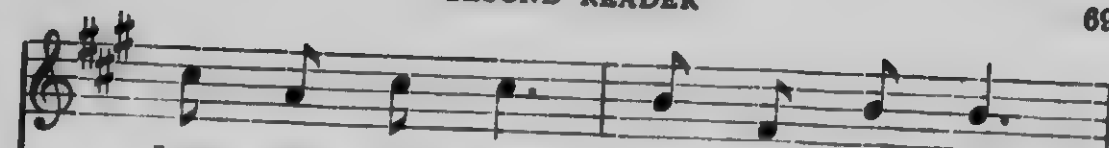
HAROLD BOULTON

Old Highland rowing measure

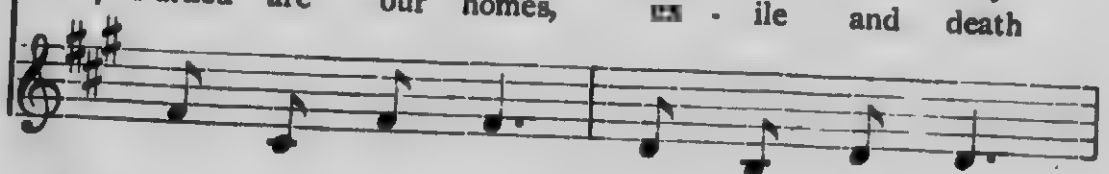

REFRAIN

Speed, bonnie boat, like a bird on the wing, onward the sail-ors cry ;

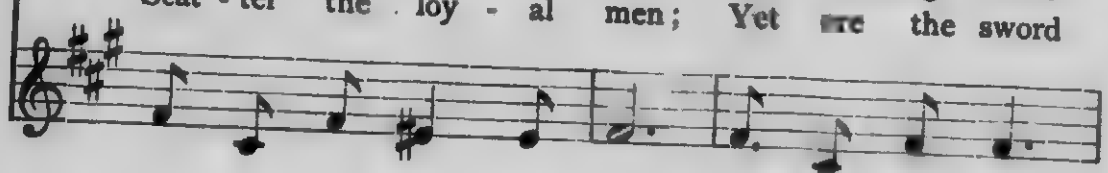
Car - ry the lad that's born to be king o - ver the sea to Skye.




1. Loud the winds howl, loud the waves roar,
 2. Though the waves leap, soft shall ye sleep,
 3. Man - y's the lad fought on that day
 4. Burned are our homes, ~~in~~ - ile and death

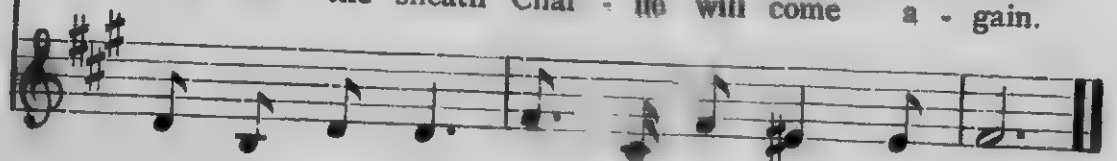
Thun - der - clouds rend the air; Baf - fled our foes
 O - cean's a roy - al bed; Rocked in the 'deep
 Well the clay - more could wield, When the night came
 Scat - ter the loy - al men; Yet ~~are~~ the sword



Repeat Refrain after each verse.



stand by the shore, Fol - low they will not dare.
 Flo - ra will keep Watch by your wea - ry head.
 si - lent - ly lay Dead on Cal - la - den's field.
 cool in the sheath Char - lie will come a - gain.



Ex. 60.



THE WOODPECKER

THOS. MOORE.

Allegro.

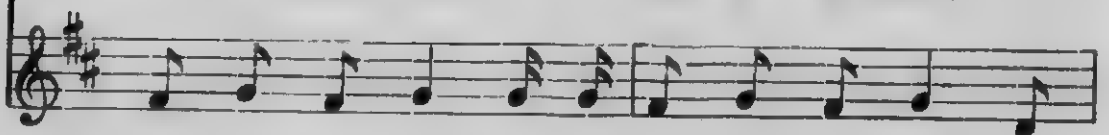
I knew by the smoke that so grace-ful - ly curled A .

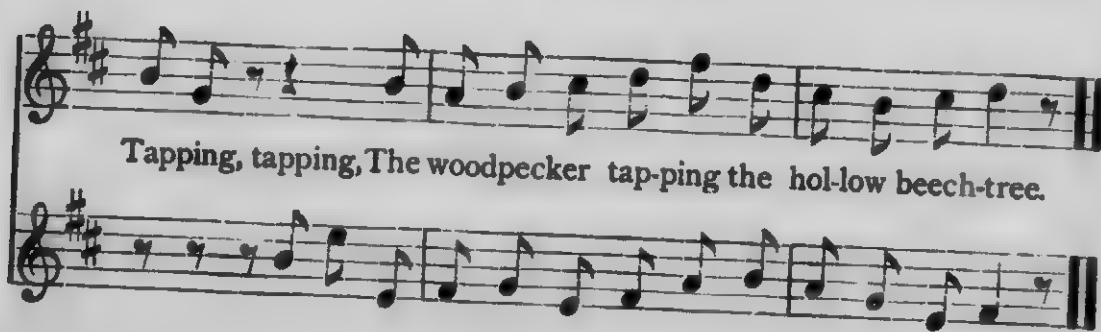
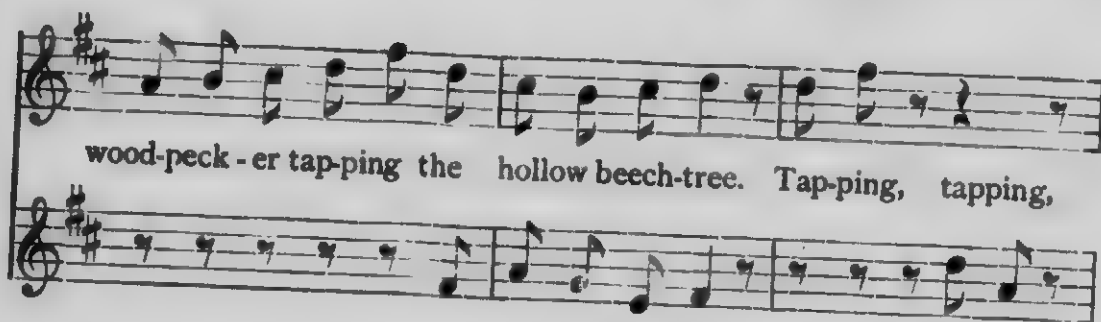
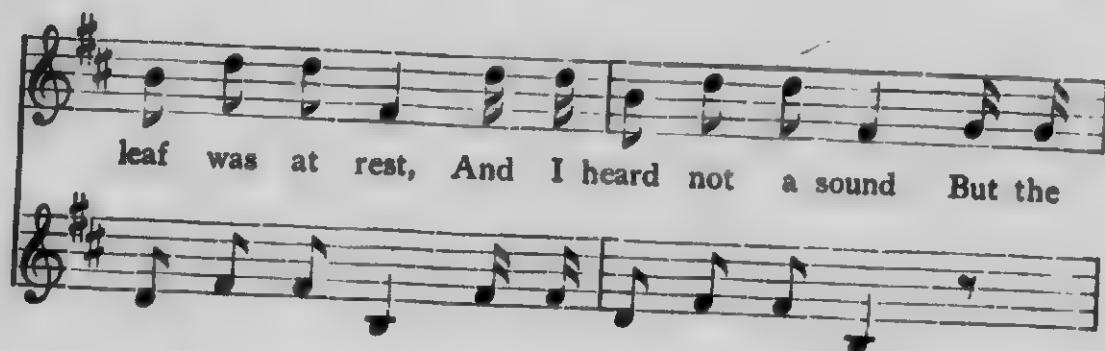
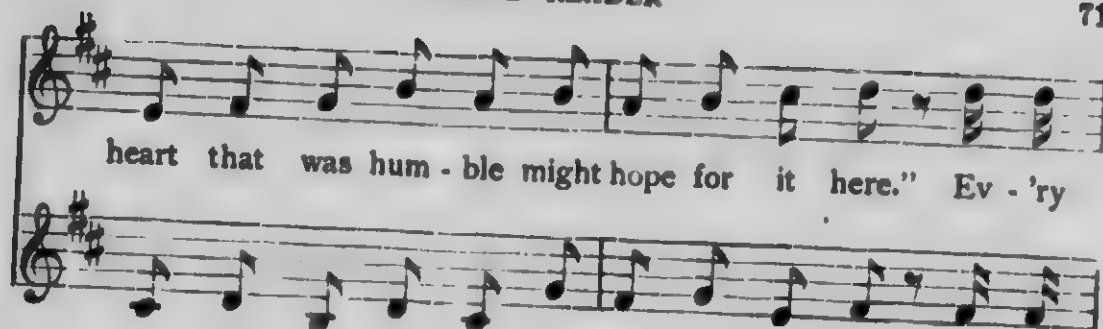


bove the green' elms that a cot - tage was near, And I



said, "If there's peace to be found in the world, A





O LOVELY PEACE

From the oratorio of
"Judas Maccabæus" by HANDEL

Fairly quickly

O love - ly Peace, with Plen - ty crown'd, O love - ly,

love - ly Peace, Come, spread thy . bless-ings

NOTE. The piano accompaniment is given in this instance as the song is very suitable for performance at a school concert or other occasion.
The music is slightly simplified from the original.

SECOND READER

77

thy bless-ings all a-round;

O love-ly Peace, with

Plen-ty crown'd, O love-ly, love-ly Peace,

come, spread thy bless-ings, thy bless-ings

The first system of the musical score consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#) and contains three whole rests. The middle staff is a single treble clef with a key signature of one sharp (F#) and contains a melody of eighth and quarter notes. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and contains a piano accompaniment of eighth and quarter notes.

O love-ly, love-ly Peace, O . . .

all a-round ; O O love-ly,

The second system of the musical score consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#) and contains a melody of eighth and quarter notes. The middle staff is a single treble clef with a key signature of one sharp (F#) and contains a melody of eighth and quarter notes. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and contains a piano accompaniment of eighth and quarter notes.

SECOND READER

76

love - ly Peace, O love - ly, love - ly Peace,

love - ly Peace, O . . . love - ly Peace,

mf

Let flee - cy flocks the hills a - dorn, . . .

Let flee - cy flocks the hills a - dorn, . . .

p

And val - leys smile with

And val - ley smile with

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics 'And val - leys smile with' are written under the first vocal staff, and 'And val - ley smile with' are written under the second. There are dotted lines between the vocal staves, indicating a continuation of the melody.

wa - vy corn, Let

wa - vy corn,

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics 'wa - vy corn, Let' and 'wa - vy corn,'. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). The piano part features a series of chords in the right hand and a melodic line in the left hand.

flee - cy flocks the hills a - dorn;

And val - leys smile with

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), indicating G major. The vocal line begins with the lyrics "flee - cy flocks the hills a - dorn;" and continues with "And val - leys smile with". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

And val-leys smile

wa - vy corn, And val-leys smile

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has two lines of lyrics: "And val-leys smile" and "wa - vy corn, And val-leys smile". The piano accompaniment continues with its harmonic support, featuring chords and moving lines in both hands.

... with wa - vy corn, And smile

... with wa - vy corn, And

The first system consists of two staves. The upper staff is a vocal line in G major (one sharp) with lyrics. The lower staff is a piano accompaniment, also in G major, with a melody in the right hand and a bass line in the left hand.

... with wa - - - vy corn, with

smile.

The second system continues the musical piece. It features the same vocal line and piano accompaniment. The lyrics continue across the staves, with a long dash indicating a sustained note in the vocal line.

wa - - - vy corn,

with wa - - - vy corn, with

The first system of music consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note 'wa', followed by a quarter rest, then a quarter note 'vy', and a quarter note 'corn,'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in G major.

with wa - - - vy corn,

wa - - - - vy corn, with wa - - - - vy

The second system continues the musical piece. The vocal line starts with a half note 'with', followed by a quarter rest, then a quarter note 'wa', and a quarter note 'vy corn,'. The piano accompaniment continues with its melody and bass line. The lyrics 'wa - - - - vy corn, with wa - - - - vy' are spread across the vocal line of this system.

with wa - vy corn,

corn, with wa - vy corn,

mf

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "with wa - vy corn,". The second staff is another vocal line in treble clef, also with a key signature of one sharp, containing the lyrics "corn, with wa - vy corn,". The third staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp. It features a melody in the right hand and a bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is present in the right hand.

Let

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp, containing the word "Let". The second staff is another vocal line in treble clef, also with a key signature of one sharp, which is mostly empty. The third staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp. It features a melody in the right hand and a bass line in the left hand.

SECOND READER

81

flee - cy flocks the hills a - . . .

Let flee - cy flocks the

p

dorn, the hills a -

hills a - dorn, the hills a -

slowly

dorn, And smile, And

dorn, And smile, And

























smile with wa - vy, wa - - vy corn.

smile with wa - vy, wa - - vy corn.

SECOND READER—PART II

A BEAT DIVIDED INTO FOUR EQUAL PARTS

2/4

First beat. Strong.	Second beat. Weak.
 Tā	 Tā
 Tā	 Tā
 fā	 fā
 Tā	 Tā
 zā	
 fā	
 nā	
 Tā	 Tā
	 zā
	 fā
	 nā
 Tā	 Tā
 zā	 zā
 fā	 fā
 nā	 nā

2/4

2/4

															
Tā	Tā	Tā	fā	Tā	fā	Tā	zā	fā	nā	Tā	Tā	Tā	zā	fā	nā

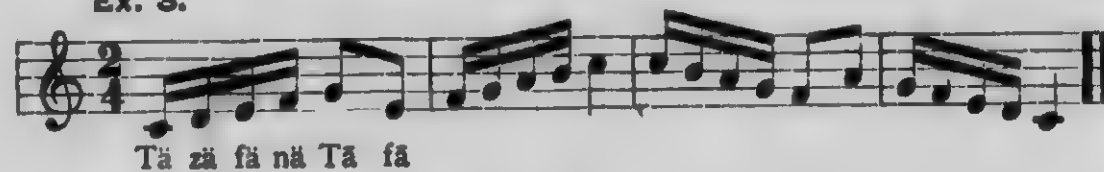
Ex. 1.



Ex. 2.



Ex. 3.



Ex. 4.



Ex. 5.



Ex. 6.



A ROWING SONG

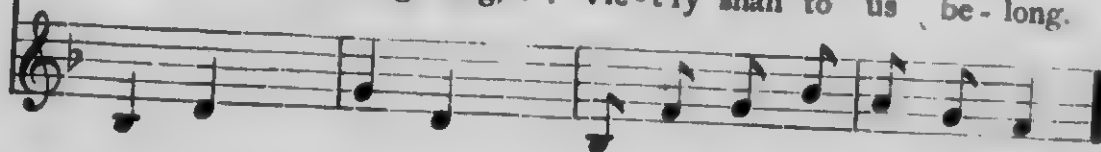
Marcato

Swing strong, Swing long, . . How our boat leaps to our song!



FINE

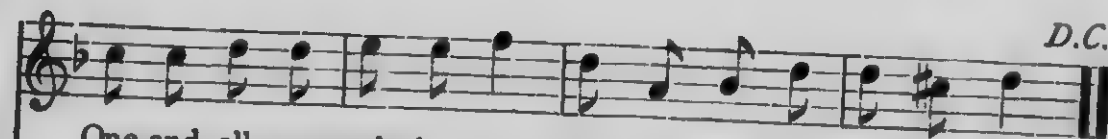
Swing strong, Swing long, . . Vic-t'ry shall to us be-long.



Bend your backs and pull it through, Yes, all eyes are bent on you;

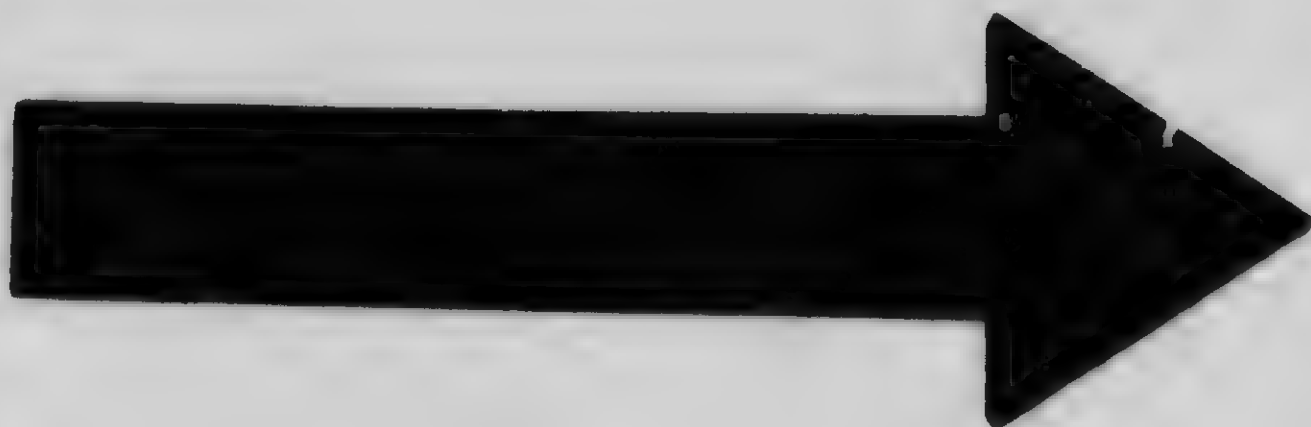


D.C.



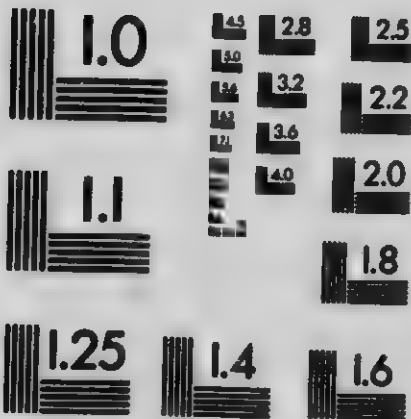
One and all now make her go, All to - geth - er row, boys, row.





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HALF AND QUARTER BEATS COMBINED

2
4First beat.
Strong.

ä



Tä



Tä



fä



Tä



zä



fä



nä



Tä



fä



nä



Tä



fä



Tä



zä



fä

Second beat.
Weak.

ā



Tā



Tā



fā



Tā



zā



fā



nā



Tā



fā



Tā



fā



nā



Tā



zā



fā

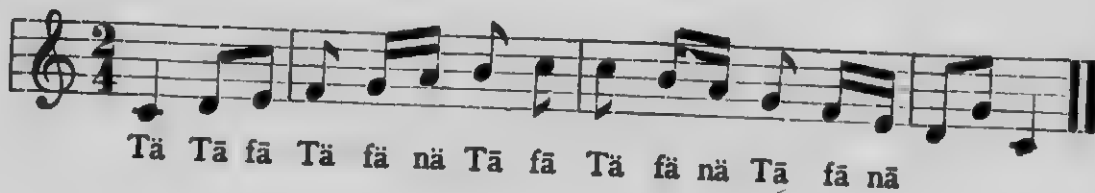
2
4**2**
2

Tä Tā fā | Tä fā nā Tā fā | Tä zā fā Tā fā nā | Tä fā Tā

Ex. 7.



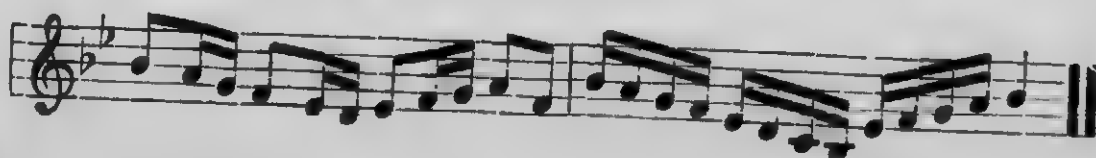
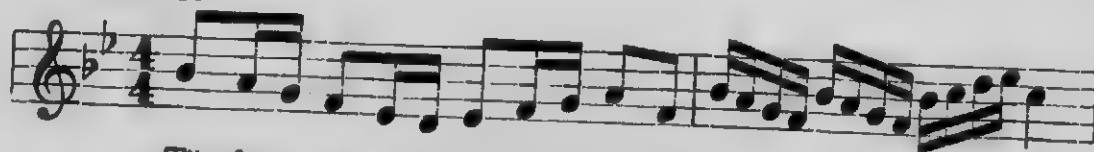
Ex. 8.



Ex. 9.



Ex. 10.



HUNTING CHORUS

From the opera of "DER FREISCHÜTZ"

By C. VON WEBER

Vivace f

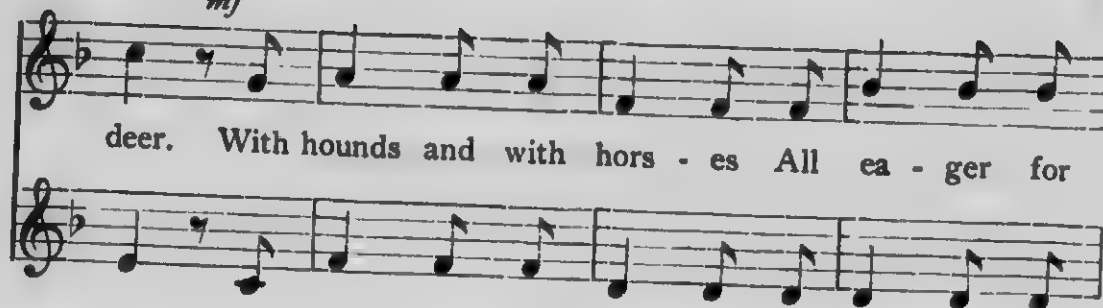
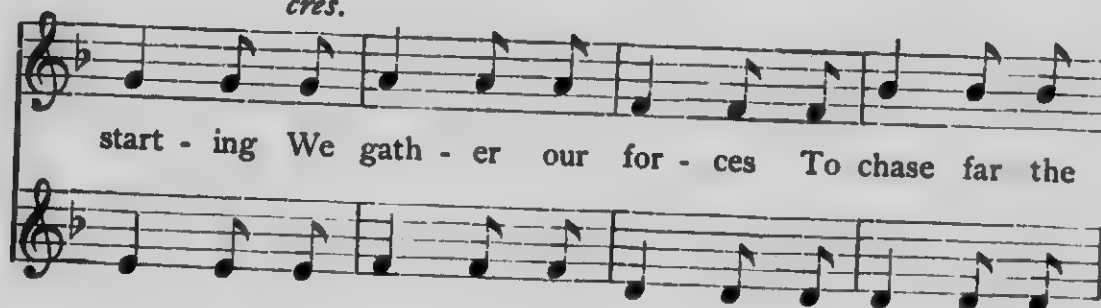
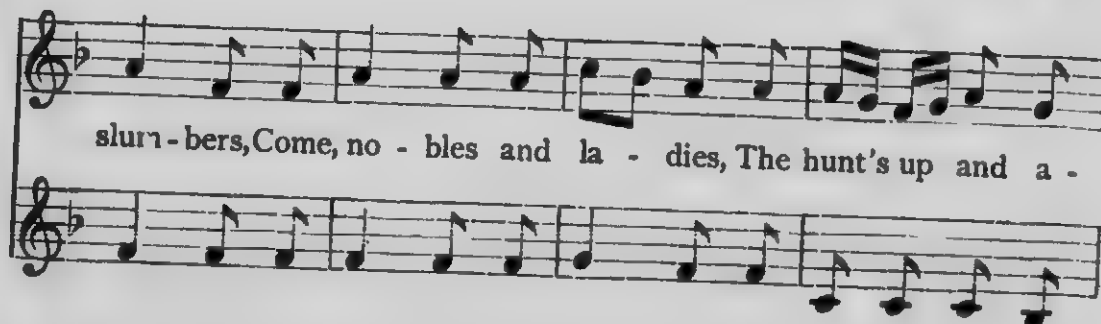
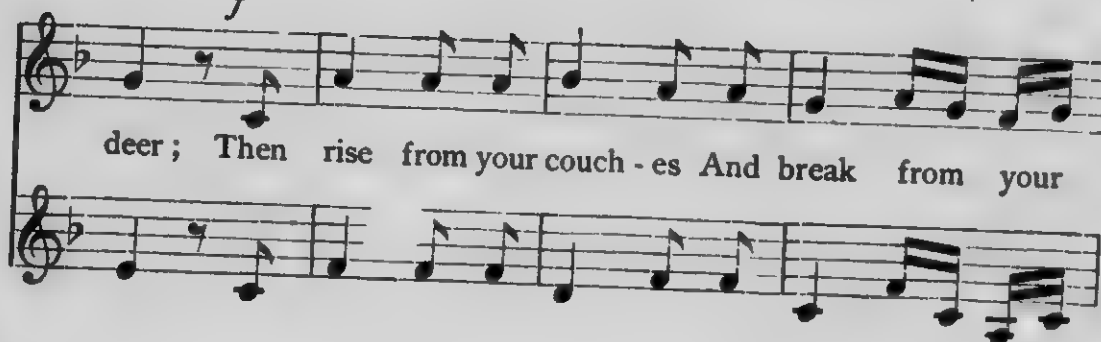
A - way to the woods Where the horn and chase are

call - ing ; A - way to the woods In the morning sweet and

ff

clear ! A - way, yes, a - way, For the hunt is all en -

thrall - ing, From morn un - til night We will fol - low far the

mf*cres.**f*

p; second time f

way! Yo ho! Tra la la la la la la la la la la la la

la la la la la la la la la la la la

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

THREE QUARTERS AND QUARTER BEATS

Tā Tā Tā zā fā nā Tā Tā zā fā nā Tā zā fā nā Tā fā Tā

Tā Tā Tā - nā Tā Tā - nā Tā - nā Tā fā Tā

Tā Tā Tā nā Tā Tā nā Tā nā Tā fā Tā

NOTE. As a general rule, take a short note in connection with a longer note following it; thus, the time-names above should be read:—

Tā Tā Tā nā Tā Tā nā Tā nā Tā fā Tā

Ex. 11.

Tā Tā zā fā nā Tā nā Tā Tā nā Tā nā Tā fā Tā

Tā Tā zā fā nā Tā nā Tā Tā nā Tā nā Tā fā Tā

Ex. 12.

Tā fā Tā fā To no Tě Tā nā Tā nā To fo Tě

Tā fā Tā fā To no Tě Tā nā Tā nā To fo Tě

Ex. 13.



Ex 14.






Ex. 15.




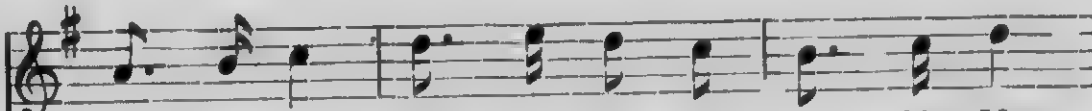
SHERIFF MUIR

Vivace



Scotch Song





1. Will ye go to Sher - iff Muir, Gal - lant John of
2. There you'll see the ban - ners flare, There you'll hear the


In - nis - ture; There to see the no - ble Mar,
bag - pipes roar, And the trum - pets dead - ly blare,

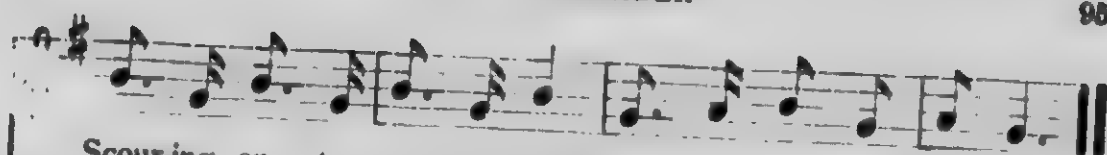



And his High - land lad - dies; All the true men
With the can - non's rat - tle. There you'll see the

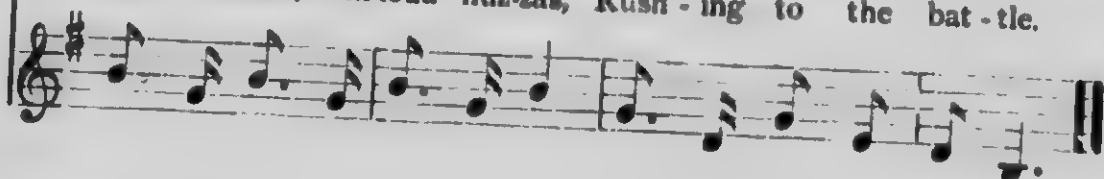



of the north, An - gus, Hunt - ly, and Sea - forth,
bold Mac - Crows, Cam - 'ron and Clan - ron - ald raws;





Scour-ing on to cross the Forth, With their white cock - a des?
All the clans, with loud huz-zas, Rush - ing to the bat-tle.



Ex. 16.



THE LAST ROSE OF SUMMER

THOS. MOORE

Irish Air

Andante

1. 'Tis the last rose of . sum - mer, Left
 2. So . . soon may I . fol - low, When

bloom - ing a - lone; All her love - ly com -
 friend - ships de - cay, And from love's shin - ing

pan - ions Are fad - ed and gone; No
 cir - cle The gems drop a - way; When

flow'r of her kin - dred, No rose - bud is
 true hearts lie with - ered, And fond ones are

SECOND READER

97

nigh, To re - flect back her
flown, Oh! . . . who would in . . .

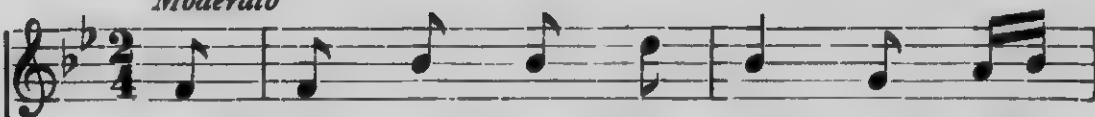
blush - es, Or . . . give sigh for . . . sigh.
hab - it This . . . bleak world a - lone.

Ex. 17.

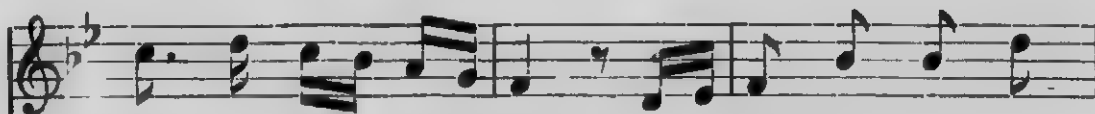
THE BAY OF BISCAY

ANDREW CHERRY

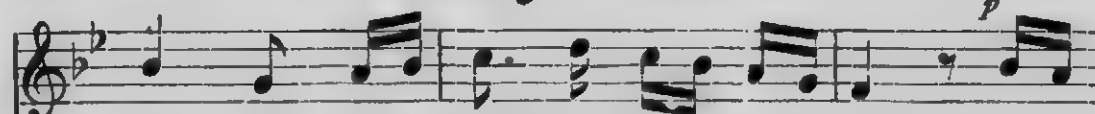
J. DAVY

Moderato

1. Loud roar'd the dread - ful thun - der, The
 2. Now dash'd up - on the bil - low, Our
 3. At length the wish'd for mor - row Broke
 4. Her yield - ing tim - bers sev - er, Her



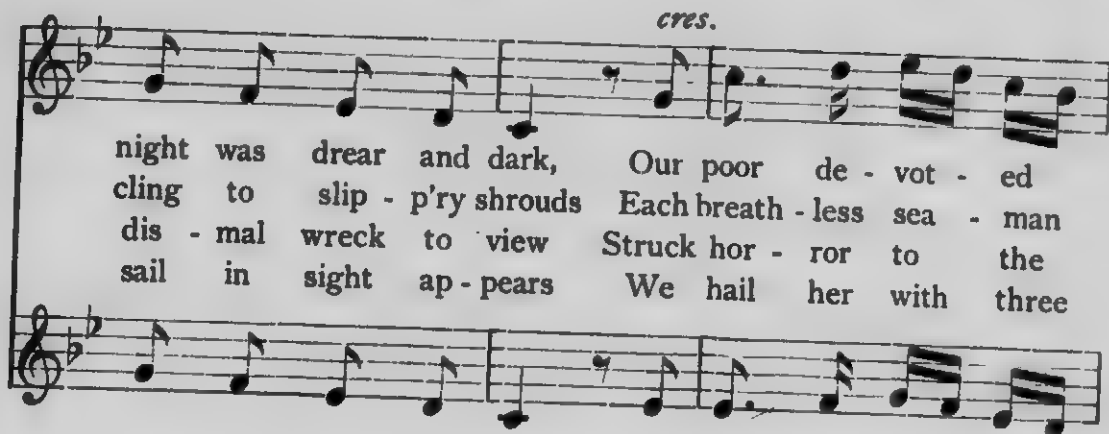
rain a del - uge show'rs, The clouds were rent a -
 op - 'ning tim - bers creak, Each fears a wat - 'ry
 thro' the ha - zy sky, Ab - sorb'd in si - lent
 pitch - y seams are rent, When Heav'n all boun - teous



sun - der By light - 'ning's viv - id pow'rs; The
 pil - low, None stop the dread - ful leak; To
 sor - row, Each heav'd a bit - ter sigh; The
 ev - er, Its bound - less mer - cy sent; A

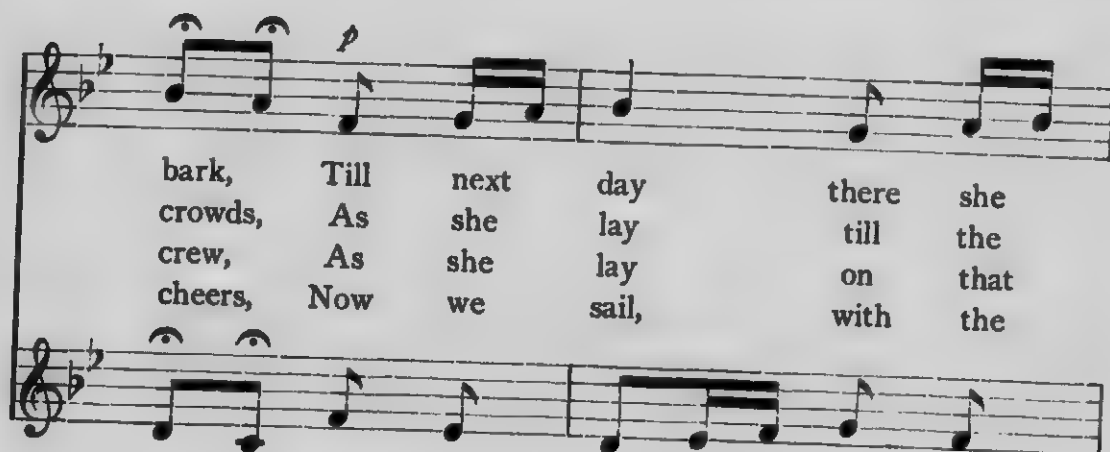


cres.



night was drear and dark, Our poor de - vot - ed
 cling to slip - p'ry shrouds Each breath - less sea - man
 dis - mal wreck to view Struck hor - ror to the
 sail in sight ap - pears We hail her with three

p



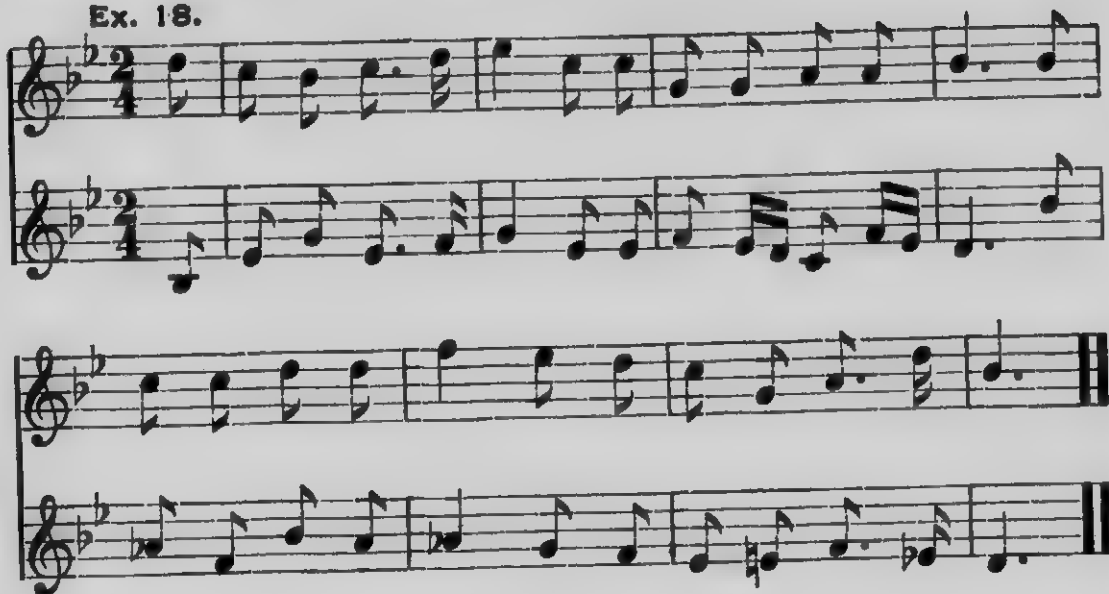
bark, Till next day there she
 crowds, As she lay till the
 crew, As she lay on that
 cheers, Now we sail, with the

cres. *f*



lay In the Bay of Bis - cay O!
 day In the Bay of Bis - cay O!
 day In the Bay of Bis - cay O!
 gale From the Bay of Bis - cay O!

Ex. 18.

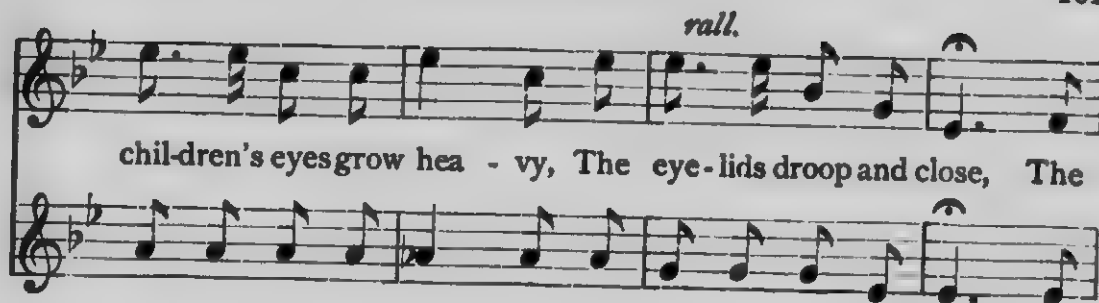


TWILIGHT

Andante

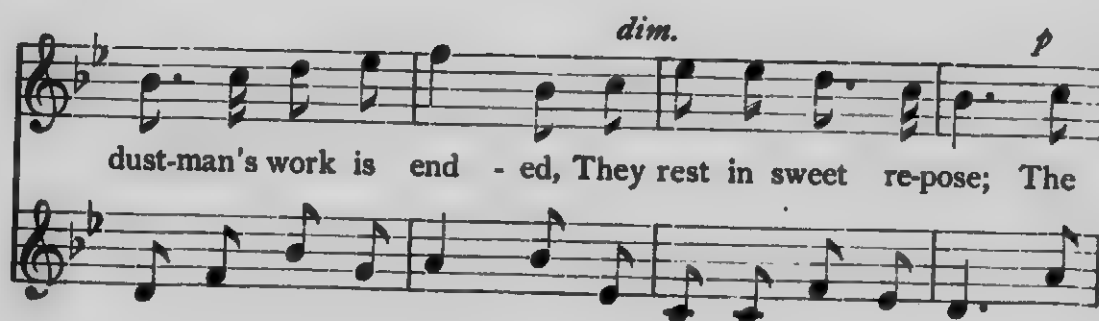
O peace-ful time of twi-light, When dark the shadow grows, And
round the drow - sy vil - lage The good old dust-man goes! The

rall.



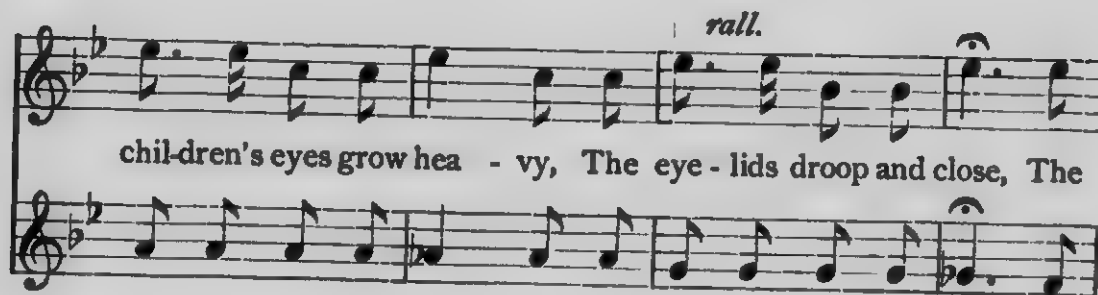
chil-dren's eyes grow hea - vy, The eye - lids droop and close, The

dim. *p*



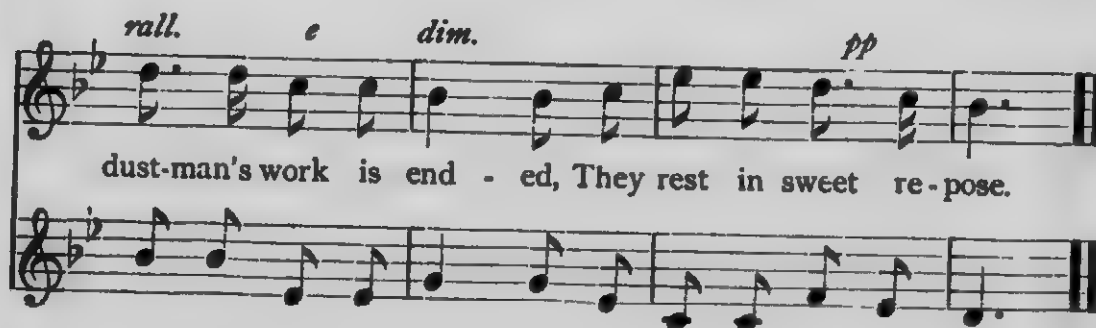
dust-man's work is end - ed, They rest in sweet re-pose; The

rall.



chil-dren's eyes grow hea - vy, The eye - lids droop and close, The

rall. *e* *dim.* *pp*



dust-man's work is end - ed, They rest in sweet re-pose.

UNDER YONDER OAKEN TREE

An Example of Six-Part Time

Welsh Melody

GEO. LINLEY

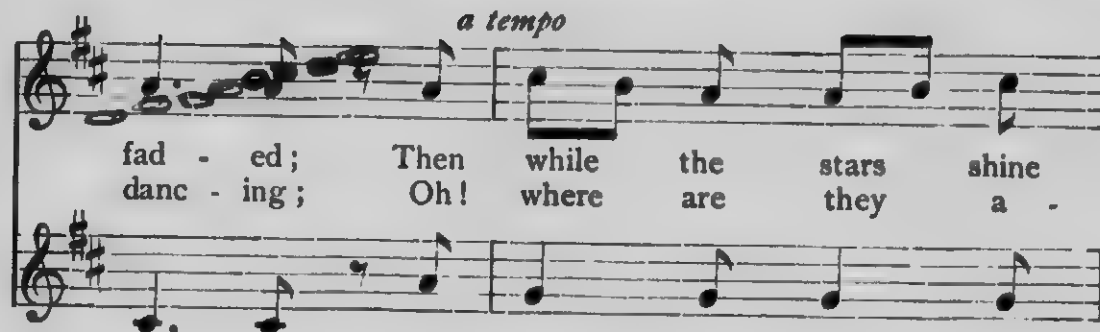
Animato p

1. Un - der yon - der oak - en tree, Whose
 2. Yet no trace of them is seen, When

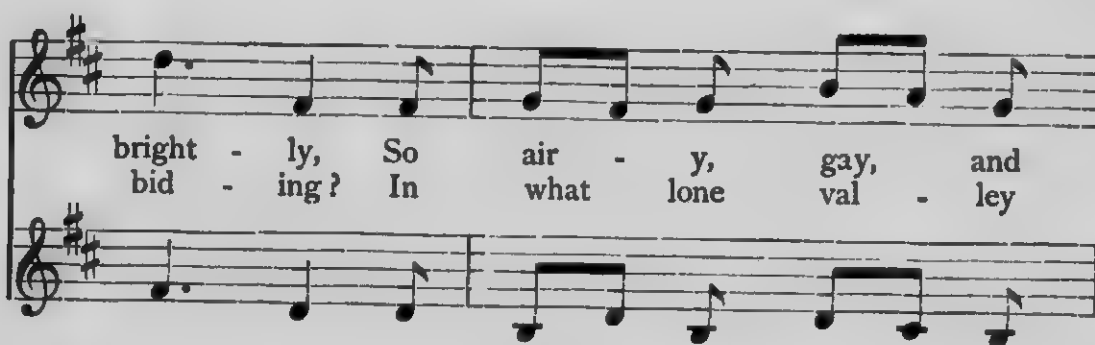
branch - es oft me shad - ed; Elves and fair - ies
 morn - ing rays are glanc - ing; Not one foot - print

cres. *rall.*
 dance with glee, When day's last beam hath
 on the green Shows where the elves were

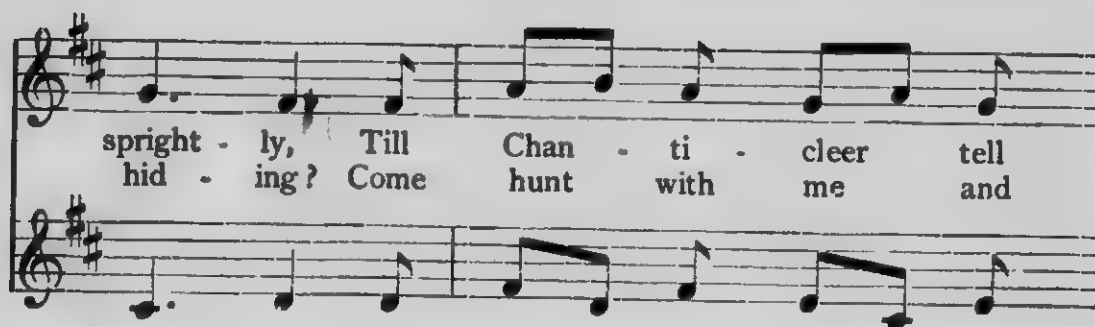
a tempo



fad - ed ; Then while the stars shine
danc - ing ; Oh ! where are they a -

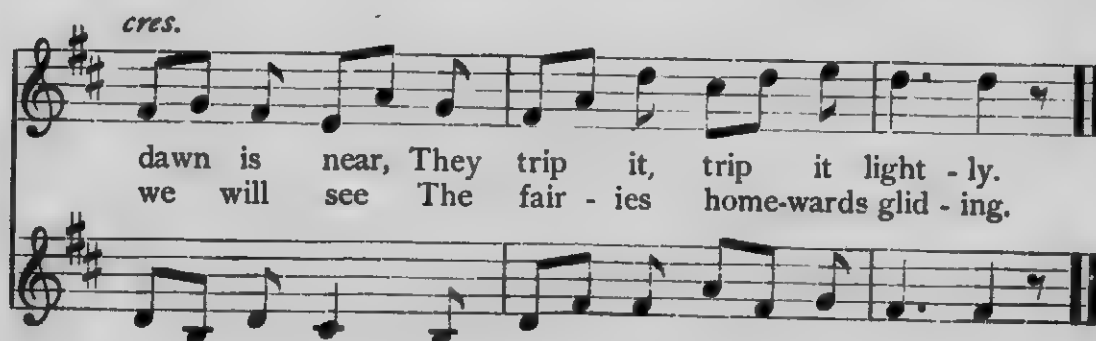


bright - ly, So air - y, gay, and
bid - ing ? In what lone val - ley



spright - ly, Till Chan - ti - cleer tell
hid - ing ? Come hunt with me and

cres.

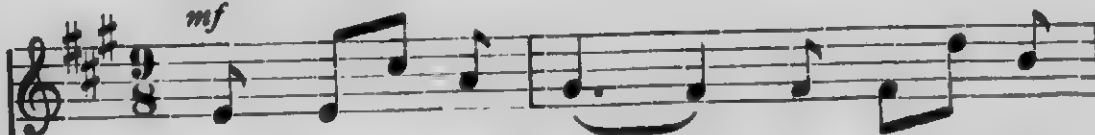


dawn is near, They trip it, trip it light - ly.
we will see The fair - ies home-wards glid - ing.

THE WOODS

*An Example of Nine-Part Time**Andante con moto*

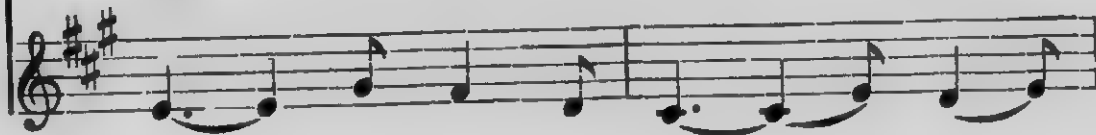
MENDELSSOHN

mf

1. Be - hold the woods in ver - dure
 2. For - sake thy bu - sy haunts of
 3. Here, o - dours float, and zeph - yrs



drest, . . The heav'n's a - gain . . . are
 men, . . Thou child of toil . . . and
 play, . . In morn - ing's gold - - - en

*p**cres.*

bright; . . Re - turn - ing Spring in-spires the
 care; . . Come, roam the sha - dy wood-land
 beam; . . With them thy grief will pass a -



bright Re - turn - ing Spring in - spires the
 care; Come, roam the sha - dy wood
 beam, With them thy grief will pass
 the
 a land

breast, re - turn - ing Spring in - spires the
glen, come, roam the sha - dy wood - land
way, with them thy grief will pass a -

breast With hope and calm de - light, with hope and calm de -
glen, And breathe the ba'm-y air, And breathe the balm - y
way, And van - ish like a dream, And van - ish like a

breast With hope and calm de - light, with hope and calm de -
glen, And breathe the balm - y air, and breathe the balm - y
way, And van - ish like a dream, and van - ish like a

light, with hope and calm de - light.
air, and breathe the balm-y air.
dream, and van - ish like a dream.

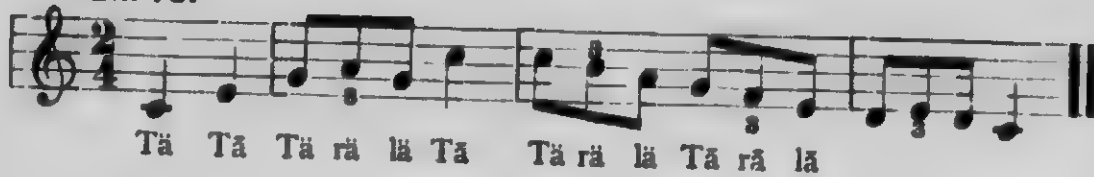
A BEAT DIVIDED INTO THREE EQUAL PARTS; OR, TRIPLETS

First beat. Strong.
 ä
 Tä
 Tä rä lä
 Tä
 Tä rä lä

Second beat. Weak.
 ä
 Tä
 Tä
 Tä rä lä
 Tä rä lä

Tä Tä Tä rä lä Tä Tä Tä rä lä Tä rä lä Tä rä lä

Ex. 19.



Ex. 20.

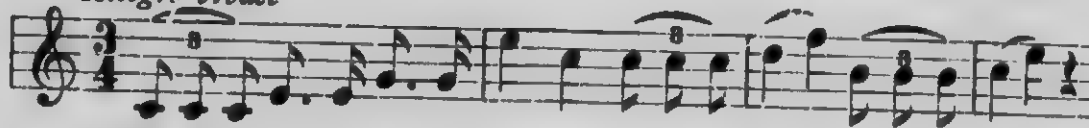


TYROLESE SONG OF LIBERTY

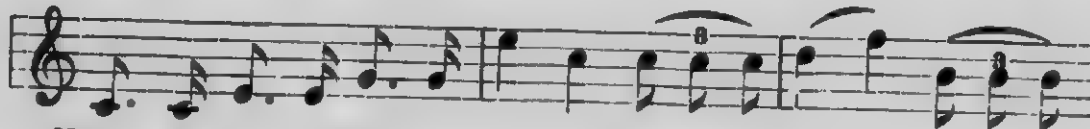
THOS. MOORE

Arranged by THOS. MOORE

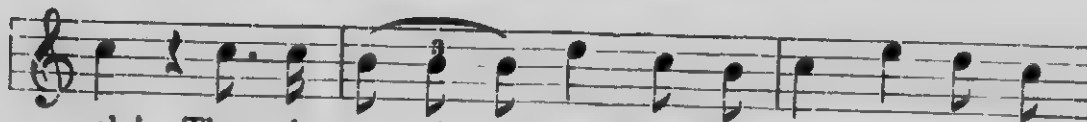
Allegro vivace



1. Mer-ri-ly ev-'ry bos-om boundeth, mer-ri-ly oh! mer-ri-ly oh!
- 2.* Wea-ri-ly ev-'ry bos-om pin-eth, wea-ri-ly oh! wea-ri-ly oh!
3. Cheer-i-ly then from hill and val-ley, cheer-i-ly oh! cheer-i-ly oh!



Where the song of Free-dom soundeth, mer-ri-ly oh! mer-ri-ly
Where the bond of slav-'ry twin-eth, wea-ri-ly oh! wea-ri-ly
Like your na-tive foun-tains sal-ly, cheer-i-ly oh! cheer-i-ly



oh! There the war-ri-or's arms Shed more splen-dour, There the
oh! There the war-ri-or's dart Hath no fleet-ness, There the
oh! If a glo-ri-ous death Won by brav-'ry Sweet-er

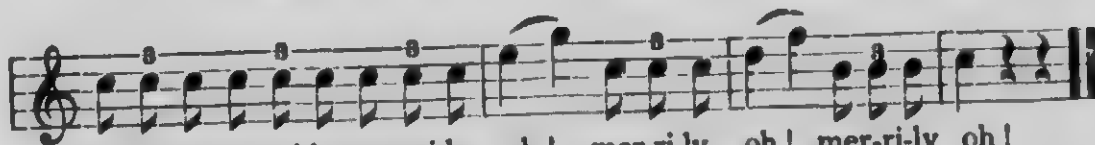
*The second verse is to be slow and melancholy.



maiden's charms Shine more tender, Ev'ry joy the land surroundeth, mer-ri-ly,
maiden's heart Hath no sweetness, Ev'ry flow'r of life de-clin-eth, wea-ri-ly,
be than breath Sigh'd in slav'ry, Round the flag of I' freedom rally, cheer-i-ly,

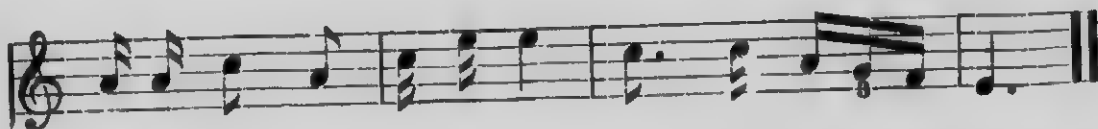
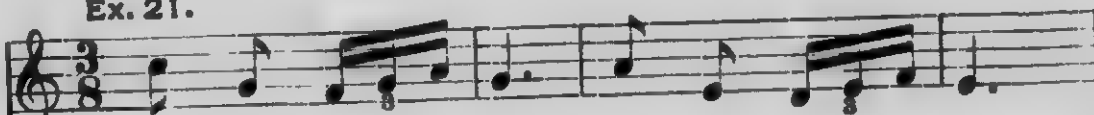


oh! mer-ri - ly oh! Mer-ri - ly, mer-ri - ly, mer-ri - ly,
oh! wea - ri - ly oh! Wea-ri - ly, wea-ri - ly, wea-ri - ly,
oh! cheer-i - ly oh! Cheer-i - ly, cheer-i - ly, cheer-i - ly,

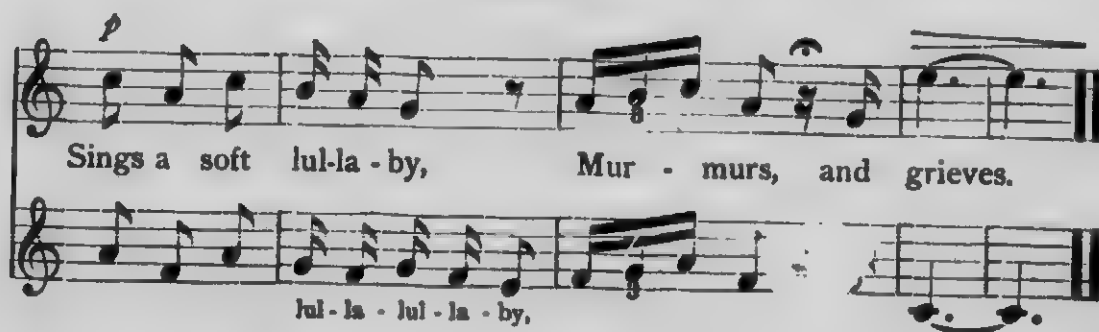
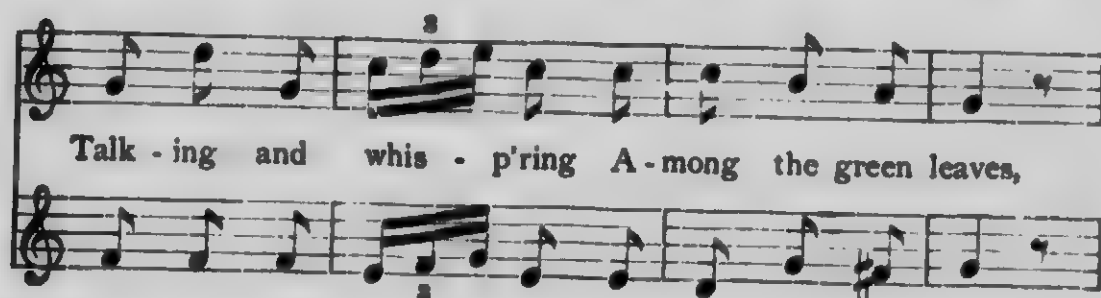


mer-ri-ly, mer-ri-ly, mer-ri-ly, oh! mer-ri-ly oh! mer-ri-ly oh!
wea-ri-ly, wea-ri-ly, wea-ri-ly, oh! wea-ri-ly oh! wea-ri-ly oh!
cheer-i-ly, cheer-i-ly, cheer-i-ly, oh! cheer-i-ly oh! cheer-i-ly oh!

Ex. 21.



THE EVENING BREEZE

Andante

ALL'S WELL

From the Opera of "The English Fleet"
By BRAHAM

T. DIBDIN

Adagio *p*

1. De-sert-ed by the wan-ing moon, When skies proclaim night's

2. Or sail-ing on the mid-night deep, Whilewea-ry mess-mate

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Adagio' and the dynamics 'p' (piano). The lyrics are: '1. De-sert-ed by the wan-ing moon, When skies proclaim night's' and '2. Or sail-ing on the mid-night deep, Whilewea-ry mess-mate'.

cheer-less noon, On tow-er, fort or tent-ed ground, The

sound-ly sleep, The care-ful watch pa-trols the deck, To

The second system of the musical score continues the melody and accompaniment. The lyrics are: 'cheer-less noon, On tow-er, fort or tent-ed ground, The' and 'sound-ly sleep, The care-ful watch pa-trols the deck, To'.

sen-try walks his lone-ly round, The sen - try walks his lone - ly
guard the ship from foes or wreck, To guard the ship from foes or

This musical system consists of four staves. The top two staves are for the vocal melody in G major, with lyrics written below them. The bottom two staves are for the piano accompaniment, featuring a steady eighth-note bass line and a more active treble line.

Allegro. mf
round, The sen - try walks his lone - ly round. And should a footstep
wreck, To guard the ship from foes or wreck ; And while his tho'ts oft

This musical system continues the song and includes a tempo and dynamic marking, *Allegro. mf*, above the first staff. It also consists of four staves, with the vocal melody and piano accompaniment continuing from the previous system.

cres.

hap - ly stray Where cau - tion marks the guard - ed way, Where
home-ward veer, Some friend-ly voice sa - lutes his ear, Some

cres.

f

cau-tion marks the guarded way, the guard-ed way; Who goes there,
friend-ly voice sa-lutes his ear, sa - lutes his ear; What cheer,

f

stran - ger, quick-ly tell? A friend! The
broth - er, quick-ly tell? A - bove, Be -

The first system of the musical score is in G major (one sharp). It consists of a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal melody has four lines of lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

Adagio

word! Good-night! All's well, All's well. The word! Good-night!
low, Good-night! All's well, All's

The second system is marked 'Adagio'. It continues the vocal melody and piano accompaniment. The vocal melody has two lines of lyrics. The piano accompaniment continues with the same rhythmic pattern. There are first endings marked with 'I' and repeat signs at the end of the vocal lines.

All, all's well.

well. A - bove, be - low, All, all's well.

MAN'S LIFE'S A VAPOUR

A Round

Anon.

1
Man's life's a va - pour full of woes,

2
He cuts a ca - per, down he goes!

3
Down - a, down-a, down-a, down-a, down he goes!

COME, LET US LAUGH

A Round

Dr. GREENE

Vivace

1 Come, let us laugh, let us play, let us sing, The

2 care not a feath - er for wind or for weath - er, By

8 fer - ring our notes to - geth - - er, Con -

Win - ter to us is as good as the Spring, The

night and by day we sport and play By

fer - ring our . . notes to - geth - er,

Win - ter to us is as good as the Spring ; We

night and by day we sport and play, Con -

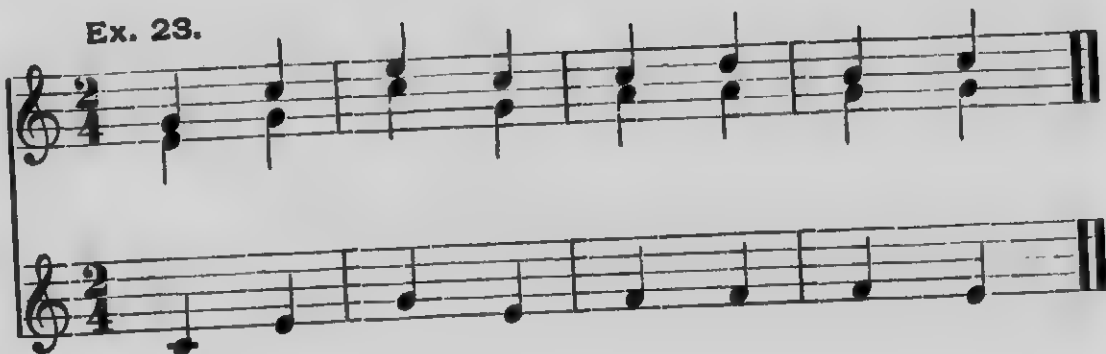
our notes, our notes to - geth - er.

THREE-PART MUSIC

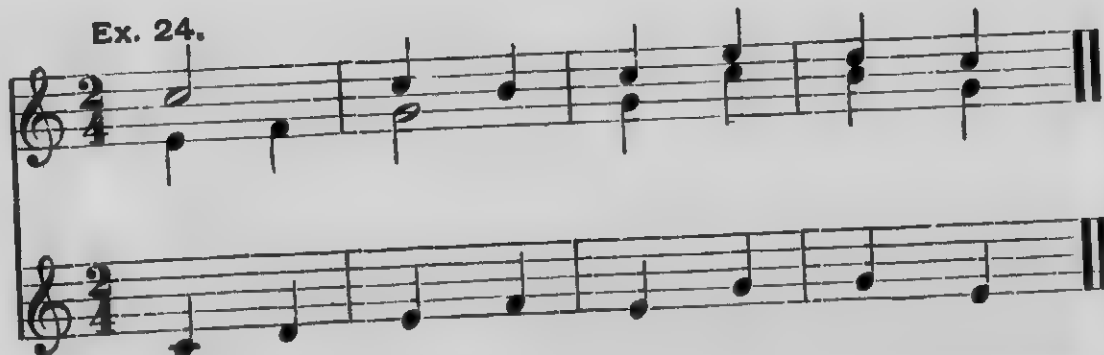
Ex. 22.



Ex. 23.



Ex. 24.



Ex. 25.



Ex. 26.




O GOD, OUR HELP IN AGES PAST

ISAAC WATTS

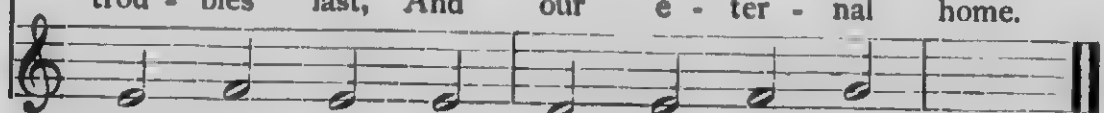
WM. CROFT

1. O God, our help in a - ges past, Our
 2. Un - der the shad - ow of Thy throne, Thy
 3. Be - fore the hills in or - der stood, Or
 4. A thou - sand a - ges in Thy sight Are
 5. Time, like an ev - er - roll - ing stream, Bears
 6. O God, our help in a - ges past, Our

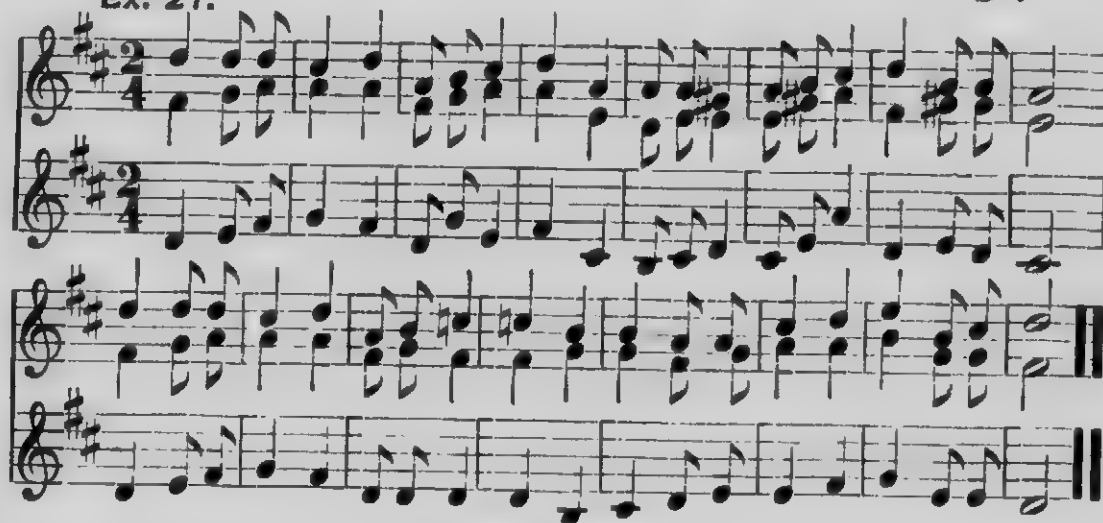
hope for years to come, Our shel - ter from the
 saints have dwelt se - cure; Suf - fi - cient is Thine
 earth re - ceived her frame, From ev - er - last - ing
 like an eve - ning gone; Short as the watch that
 all its sons a - way; They fly for - got - ten,
 hope for years to come, Be Thou our guard while



storm - y blast, And our e ter - nal home :
 arm a - lone, And our de - fence is sure.
 Thou art God, To end - less years the same.
 ends the night, Be - fore the ris - ing sun.
 as a dream Dies at the open - ing day.
 trou - bles last, And our e - ter - nal home.

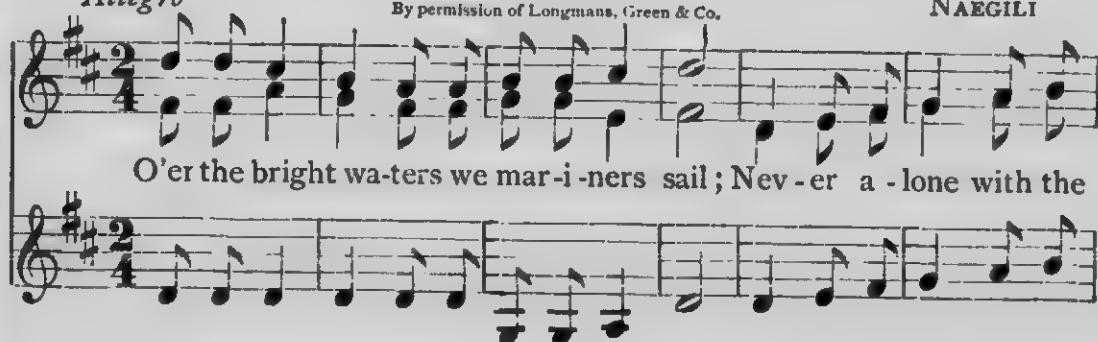


Ex. 27.


*Allegro***SEA-SONG**

By permission of Longmans, Green & Co.

NAEGILI



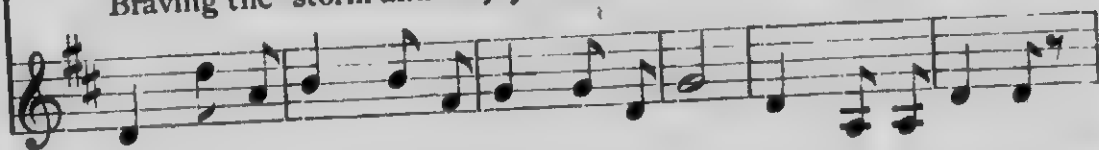
O'er the bright wa-ters we mar-i-ners sail ; Nev - er a - lone with the



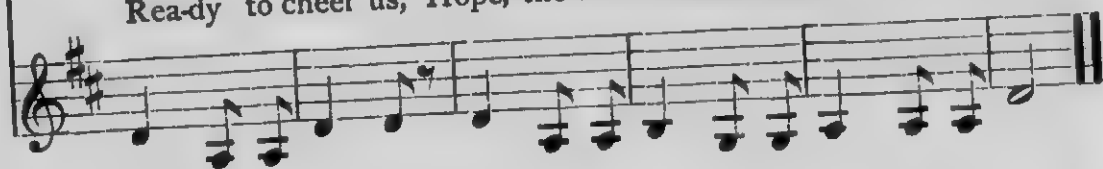
blue sea a - round us, Ev - er at homewhere there's nothing to bound us,



Braving the storm and en-joy - ing the gale. Hope ev - er near us,



Rea-dy to cheer us, Hope, the true comrade that never shall fail.



Ex. 28.



A SPRING MORNING

BROWNING

Allegro

mf

The year's at the spring, And day's at the morn,

cres.

Morn-ing's at seven; The hillside's dew-pearled; The lark's on the wing, The

f

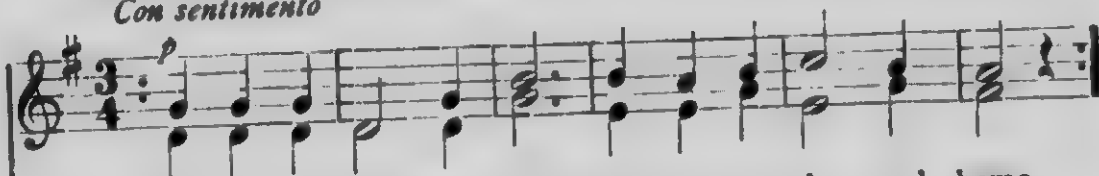
snail's on the thorn; God's in His heav'n—All's right with the world!

Ex. 29.

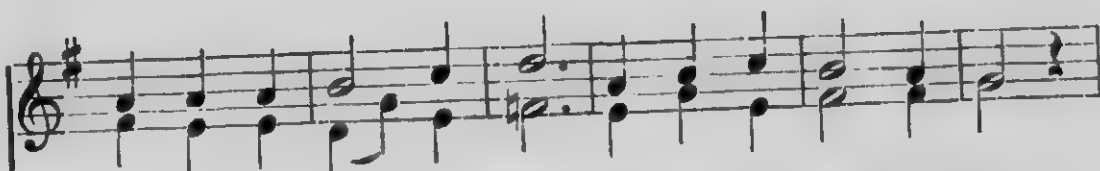
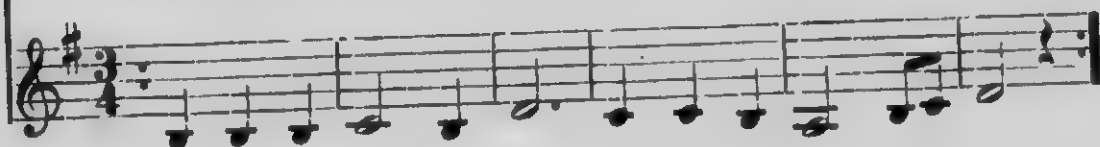
UN CANADIEN ERRANT

A. GÉRIN-LAJOIE
Translated by B. MORTON JONES
Con sentimento

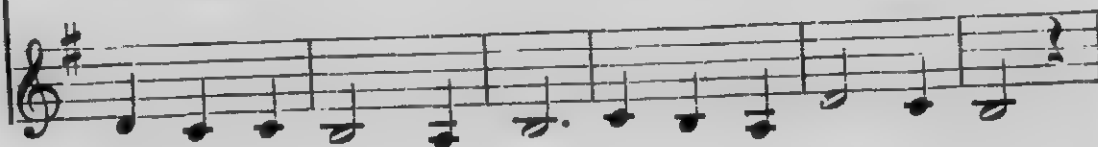
French Canadian Song



1. An ex - ile lone and sad, From Can - a - da and home,
2. One day, in pen - sive mood, Seat - ed a stream be - side,
3. "If thou, in on - ward course, Shouldst see my land, oh, then,
4. "O hours so full of joy, Fled with the years long o'er,
5. "Plunged in the depths of woe, No friend to soothe ap - pears ;
6. "When low with-in my breast Life's flick'ring spark shall burn,



By fate, in for - eign lands, Doom'd ev - er - more to roam,
To the fast flow - ing wave, Thus weep - ing low, he cried ;
Go, tell my friends that I Mind - ful of them re - main,
And thee, my na - tive land, I shall be - hold no more,
The mo - ments as they pass Bring o - ly sighs and tears,
To thee, O Can - a - da, My dy - ing eye shall turn,



cres. *dim.*

By fate in for - eign lands, Doom'd ev - er - more to roam.
 To the fast flow - ing wave, Thus weep - ing low, he cried :
 Go, tell my friends that I Mind - ful of them re - main.
 And thee, my na - tive land, I shall be - hold no more.
 The mo - ments as they pass, Bring on - ly sighs and tears.
 To thee, O Can - a - da, My dy - ing eye shall turn."

Original French Words.

- | | |
|--|---|
| <p>1 Un Canadien errant,
 Banni de ses foyers,
 Parcourait en pleurant,
 Des pays étrangers.</p> | <p>4 "O jours si pleins d'appas
 Vous êtes disparus,
 Et ma patrie, hélas !
 Je ne te verrai plus !</p> |
| <p>2 Un jour, triste et pensif,
 Assis au bord des flots,
 Au courant fugitif,
 Il a-dressa ces mots ;</p> | <p>5 "Plongé dans les malheurs,
 Loin de mes chers parents,
 Je passe dans les pleurs
 D' infortunés moments.</p> |
| <p>3 "Si tu vois mon pays
 Mon pays malheureux,
 Va, dis à mes amis
 Que je me souviens d'eux.</p> | <p>6 "Non, mais en expirant,
 O mon cher Canada !
 Mon regard languissant
 Vers toi se portera."</p> |

Ex. 30.



STARS TREMBLING O'ER US

MULOCK?

D. M. MULOCK

Andante

mp

1. Stars trem - bling o'er us, And
 2. As the waves cov - er us, The
 3. Heav'n shines a - bove us,

sun - set be - fore us, Moun - tain in
 depths we glide o - ver, So let the
 Bless all that love us, All that we

shad - ow and for - est a - sleep.
 past in for - get - ful - ness sleep.
 love in thy ten - der - ness keep.

Down the dim riv - er We float on for - ev - er,

p
 Speak not, ah, breathe not! there's peace on the deep;

dim. *pp rall.*

Speak not, ah, breathe not! there's peace on the deep.

Ex. 31.



MORNING BREAKS

NAEGELI

By permission of Longmans, Green & Co.

Adagio
mf

Morn - ing breaks, morn - ing breaks, *p* *cres.* Ev - 'ry liv - ing

f *p* crea - ture wakes; O'er the land-scape gent - ly steal-ing

cres.

Musical score for a song. The melody is written on a single staff in G major (one sharp) and 4/4 time. The lyrics are: "Pas - ture green and wood re - veal - ing, Ris - es bright the orb of day, Morn - ing breaks, morn - ing breaks." The music features a crescendo at the beginning, a piano (*p*) marking over the word "Morn", and a repeat sign at the end of the phrase "morn - ing breaks".

Pas - ture green and wood re - veal - ing, Ris - es bright the
orb of day, Morn - ing breaks, morn - ing breaks.

Ex. 32.

Musical score for Exercise 32. It consists of four staves in G major (three sharps) and 4/4 time. The first staff contains a series of chords. The second staff contains a series of eighth notes. The third staff contains a series of chords. The fourth staff contains a series of eighth notes. The exercise concludes with a double bar line.

HOME! SWEET HOME

Sir H. BISHOP

Andante

1. 'Mid pleas - ures and pal - a - ces Tho' we may
 2. An ex - ile from home, splen-dour daz - zles in

roam, Be it ev - er so hum - ble there's
 vain ; O give ' me my low - ly built

no . . place like home. A charm from the
 cot - tage a - gain, The birds sing - ing

skies seems to hal - low us there, . That
 gai - ly, that came at my call, . . But

cres.

seek thro' the world is ne'er met with else-where.
give me the peace of mind dear-er than all.

Home, home, sweet, sweet home, there's no place like

home, there's no place like home.

Ex. 33.

PEACEFUL SLUMBERING

S. STORACE

Con moto

1. Peace - ful slum - b'ring on the o - cean, Sea - men
 2. Is the wind tem - pest - uous blow - ing? Still no

fear no dan - ger nigh; The wind and
 dan - ger they des - cry! The guile - less

waves in gen - tle mo - tion Soothe them
 heart, its boon be - stow - ing, Soothes them

with their lul - la - by, lul - la - by,
 with its lul - la - by, lul - la - by,

cres.

lul - la - by, lul - la - by, lul - la - by, Soothe them
 lul - la - by, lul - la - by, lul - la - by, Soothes them

dim. *p rall.*

with their lul - la - by, lul - la - by.
 with its lul - la - by, lul - la - by.

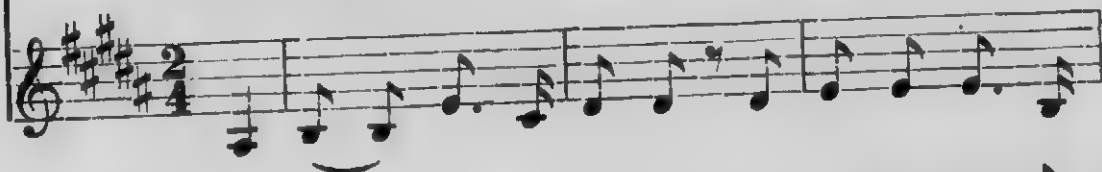
Ex. 34.

I'SE GWINE BACK TO DIXIE

C. A. WHITE

Allegretto

1. I'se gwine back to Dix - ie, No more I'se gwine to
2. I've hoed in fields of cot - ton, I've worked up - on the
3. I'm trav'-ling back to Dix - ie, My step is slow and

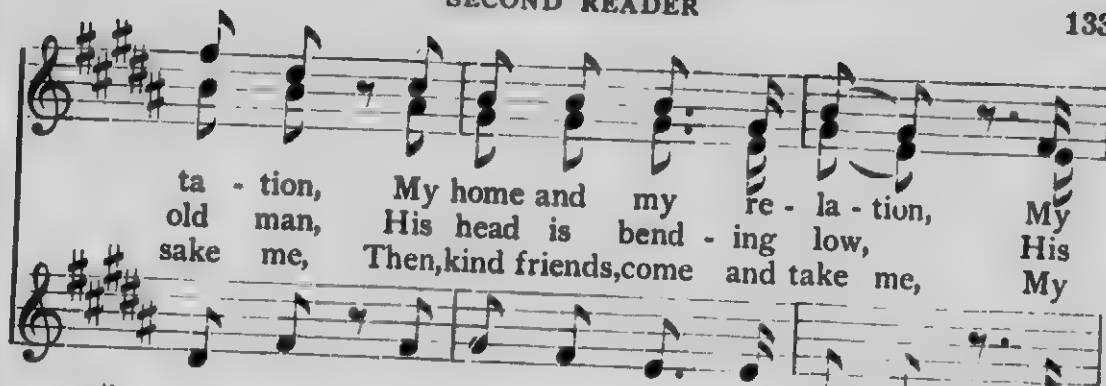


wan - der, My heart's turned back to Dix - ie, I
 riv - er, I used to think if I got off I'd
 fee - ble, I pray the Lord to help me, And

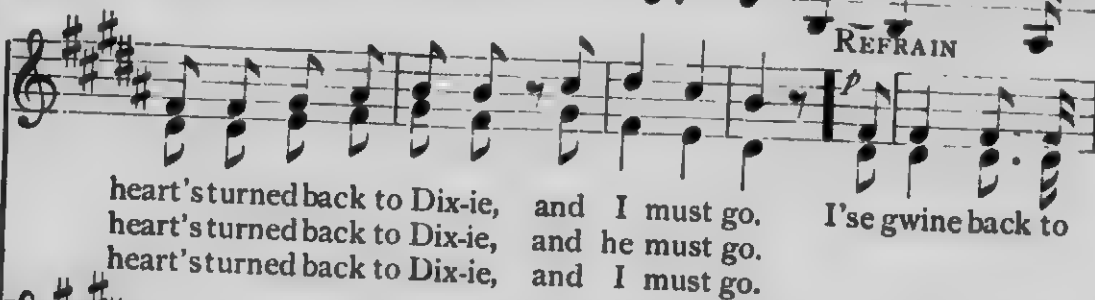


can't stay here no lon - ger. I miss de ole plan -
 go back there, no, nev - er! But time has changed the
 lead me from all e - vil. And should my strength for -



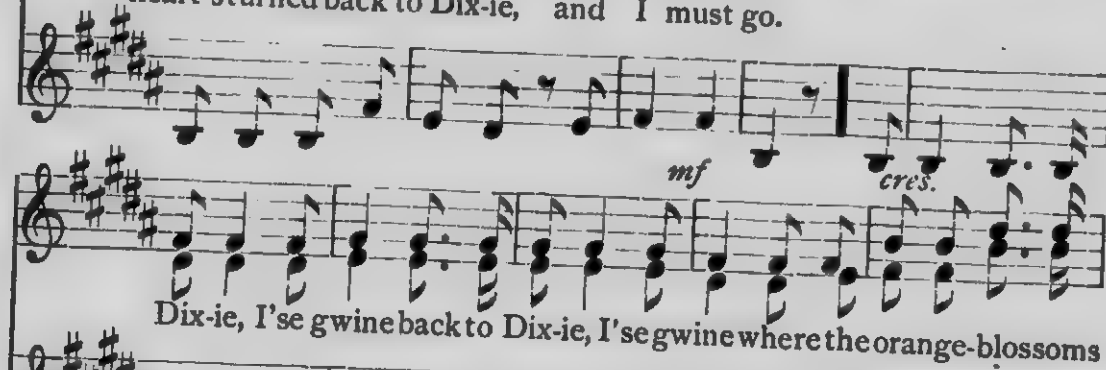


ta - tion, My home and my re - la - tion, My
old man, His head is bend - ing low, His
sake me, Then, kind friends, come and take me, My



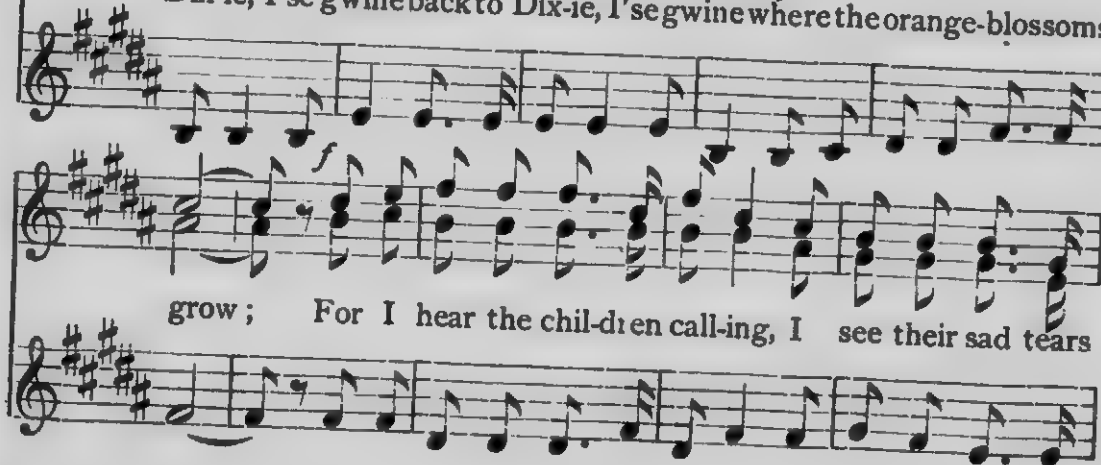
REFRAIN

heart's turned back to Dix-ie, and I must go. I'se gwine back to
heart's turned back to Dix-ie, and he must go.
heart's turned back to Dix-ie, and I must go.



mf *cres.*

Dix-ie, I'se gwine back to Dix-ie, I'se gwine where the orange-blossoms



grow; For I hear the chil-dren call-ing, I see their sad tears

rall.

fall - ing, My heart's turned back to Dix - ie, and I 'must go.

THE CHORAL SINGERS

W. TAPPS

J. FAWCETT

Moderato

mf

1. Come all who mu - sic love, And would its tune - ful
 2. Ye who to learn de - sire, O come and join our
 3. Our lead - er will be - gin; The rest of us will
 4. When in the o - pen air We for a pleas - ant

p

pleas - ures prove, Our friend - ly call . . o - bey, To
 cho - ral choir; Come with a will - ing mind, And
 then fall in; And as we on - ward go, Sing
 march pre - pare, We get our song . . by heart, And

join us in a song to-day. Let all in
 you will not be far be-hind, But soon will
 loud and quick, or soon and slow; Some-times 'twill
 each one takes his pro-per part; As in full

har-mo-ny u-nite: . . Be-ware! be-
 sing in har-mo-ny, . . Most sweet; most
 be for-tis-si-mo, . . You hear; you
 cho-ral har-mo-ny . . We sing, we

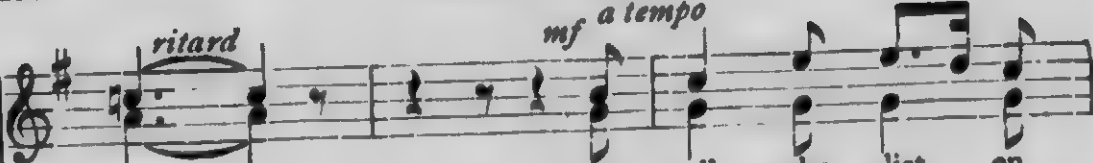
Be-ware!
 Most sweet;
 You hear;
 We sing.

ware!
 sweet;
 hear;
 sing,

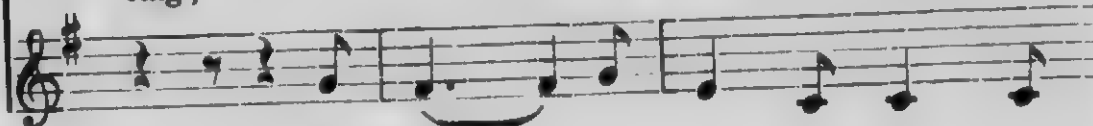
And that you keep your time a-right, Take
 And take your part in catch or glee, Com-
 At oth-ers pi-an-is-si-mo, So
 The val-leys with our min-strel-sy, Do

be-ware!
 most sweet;
 you hear;
 we sing,

ritard *mf a tempo*





care ! . . . Then all who list - en
 plete ; . . . And when we have re -
 dear ; . . . And mus - i - cal will
 ring ; . . . And Ech - o, when she





take care ! . .
 com - plete ; . .
 so dear : . .
 do ring ; . .

to the strain, Will wish it sung a - gain. Tra la
 hears'd the strain, We'll try it o'er a - gain. Tra la
 be the strain ; We'll sing it once a - gain. Tra la
 hears the strain, Re - peats it back a - gain. Tra la

la, . . . Tra la la, . . . Will wish it sung a - gain.
 la, . . . Tra la la, . . . We'll try it o'er a - gain.
 la, . . . Tra la la, . . . We'll sing it once a - gain.
 la, . . . Tra la la, . . . Re - peats it back a - gain.

Ex. 35.



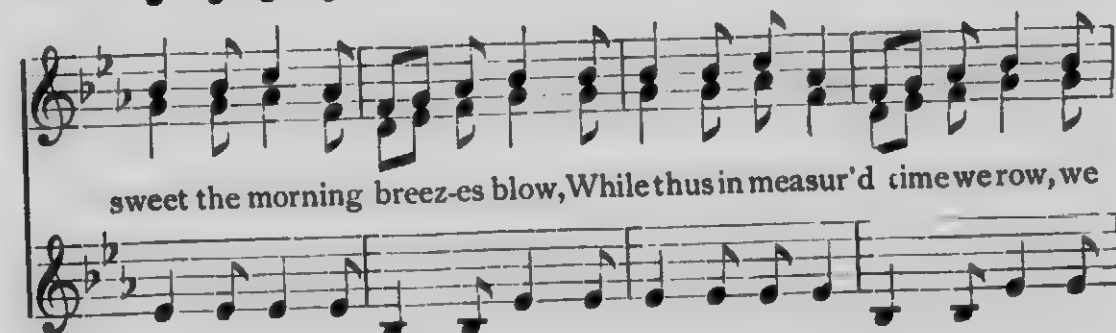
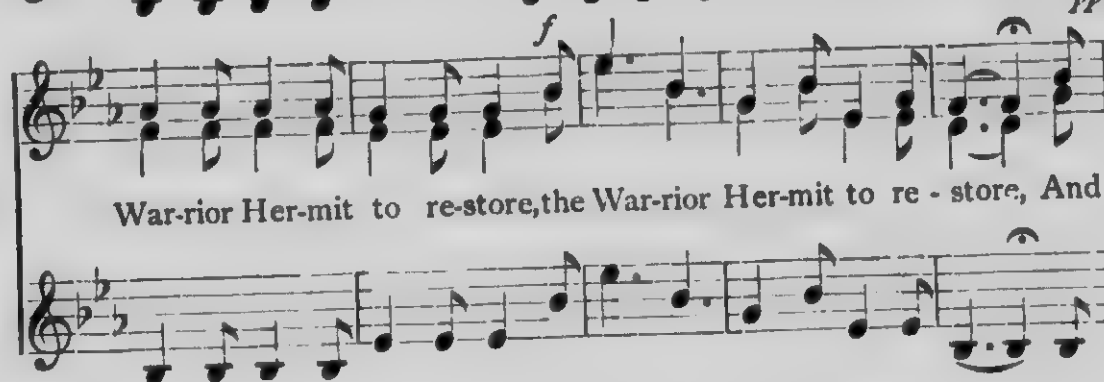
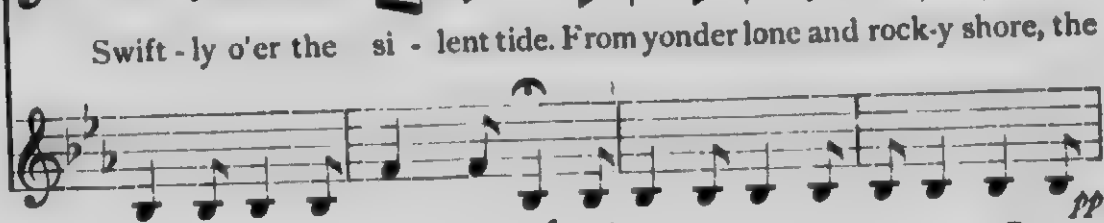
SEE OUR OARS WITH FEATHERED SPRAY

Sir JOHN STEVENSON

*Andante*Musical notation for the song "See our oars with feathered spray" by Sir John Stevenson, featuring four staves of music in 6/8 time, G major, with a key signature of one flat and a common time signature. The notation includes various musical symbols such as treble clefs, notes, rests, and bar lines.

See our oars with feather'd spray, Sparkle in the beam of day ;

In our lit - tle bark we glide Swift-ly o'er the si - lent tide,



row, we row, in measur'd time we row, we row, we

cres. *pp*

cres. *cres. dim.*

row, in measur'd time we row, we row, we row, we row.

This musical score is for a song. It consists of two systems of music. The first system has two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains the melody with lyrics 'row, we row, in measur'd time we row, we row, we'. Above the staff, 'cres.' is written above the first measure and 'pp' above the last measure. The bottom staff is in bass clef with the same key signature, providing a harmonic accompaniment. The second system also has two staves. The top staff continues the melody with lyrics 'row, in measur'd time we row, we row, we row, we row.'. Above this staff, 'cres.' is written above the first measure and 'cres. dim.' above the last measure. The bottom staff continues the accompaniment.

Ex. 36.

Ex. 36.

This exercise consists of three systems of music, each with two staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system has a treble staff with a melody of eighth and sixteenth notes and a bass staff with a corresponding accompaniment. The second system continues the melody and accompaniment. The third system concludes the exercise with a final cadence in both staves.

THOS. MOORE

THE MINSTREL BOY

Arr. by BALFE

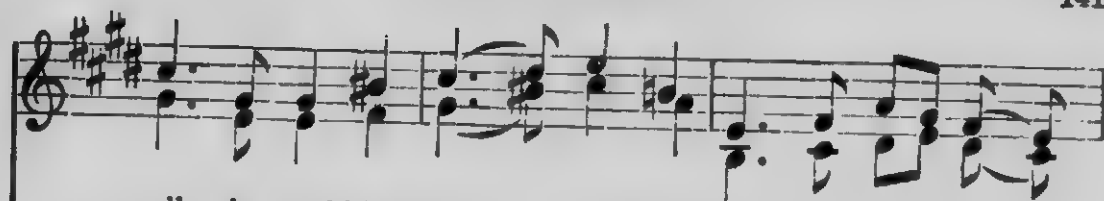
Boldly

1. The Min - strel boy to the war is gone, In the
 2. The Min - strel fell, but the foe - man's chain Could not

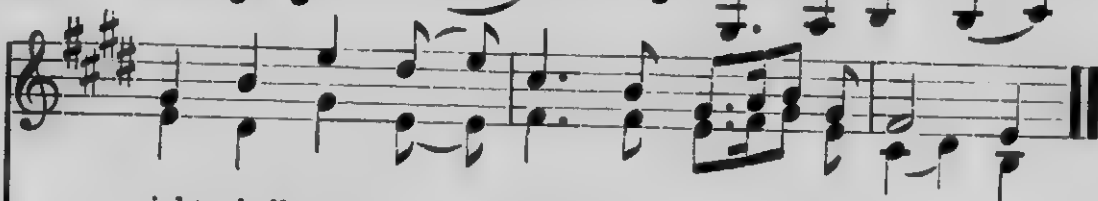
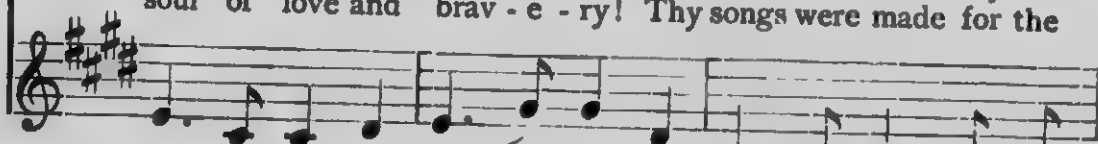
ranks of death. . . you'll find him; His
 bring his proud. . . soul un - der; The

father's sword he has gird - ed on, And his wild harp slung be -
 harp he loved ne'er spoke a - gain, For he tore its cords a -

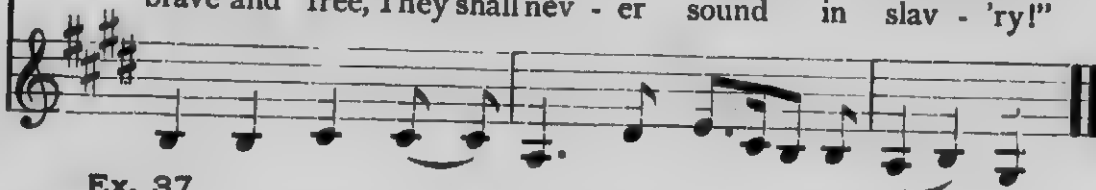
hind him. "Land of song!" said the war-rior bard, "Though
 sun - der; And said, "No chains shall sul - ly thee, Thou



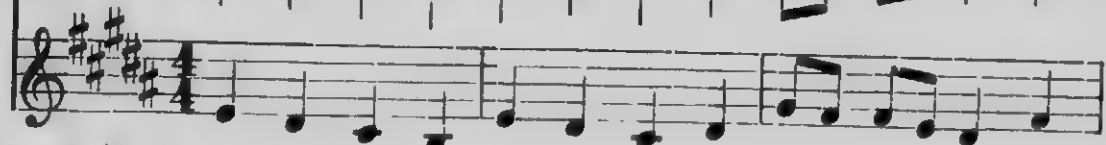
all the world be - trays thee, Onesword, at least, thy
soul of love and brav - e - ry! Thy songs were made for the



rights shall guard, One faith - ful harp shall praise thee!"
brave and free, They shall nev - er sound in slav - 'ry!"



Ex. 37.



A LULLABY

ALF. P. GRAVES

Andante

p

I'd rock my own sweet child - ie to rest in a

cres. *dim.*

cra - dle of gold on a bough of the wil - low, To

sho - heen ho' of the wind of the west and the

p

lul - la lo of the soft sea bil - low. Sleep, sleep, ba - by dear,

cres.

sleep, sleep, sleep with - out fear! Moth-er is here be -

dim. *rall. pp*

side your pil - low! Sleep, sleep, ba - by dear.

This musical score is for a song. It consists of four staves of music. The first staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on the first staff, and the lyrics "sleep, sleep, sleep with - out fear! Moth-er is here be -" are written below it. The second staff continues the melody and lyrics. The third staff begins with a treble clef and a key signature of three sharps. The melody is written on the first staff, and the lyrics "side your pil - low! Sleep, sleep, ba - by dear." are written below it. The fourth staff continues the melody and lyrics. The score includes dynamic markings: "cres." (crescendo) above the first staff, "dim." (diminuendo) above the third staff, and "rall. pp" (rallentando, pianissimo) above the fourth staff. The music ends with a double bar line.

Ex. 38.

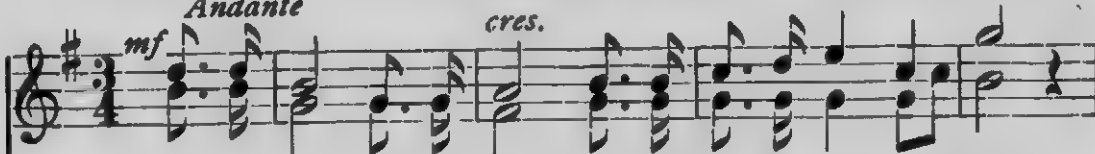
This musical score is for a piece labeled "Ex. 38". It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written on the first staff. The second staff continues the melody. The third staff begins with a treble clef and a key signature of one sharp. The melody is written on the first staff. The score includes a variety of musical notations, including eighth notes, sixteenth notes, and rests. The music ends with a double bar line.

GENTLE MOON

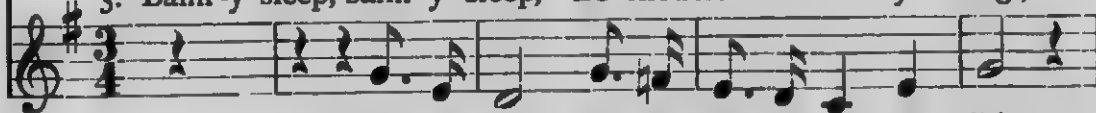
Arr. by HULLAH
from a Swiss Air

OLIPHANT

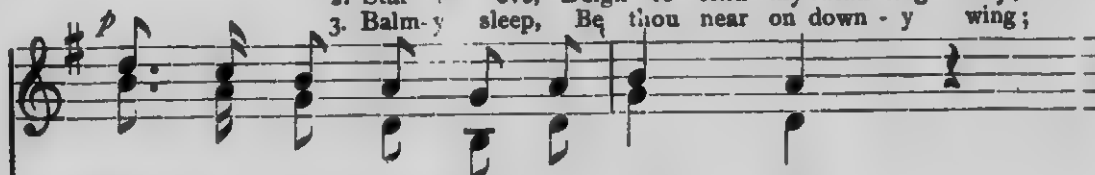
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*Andante**cres.*

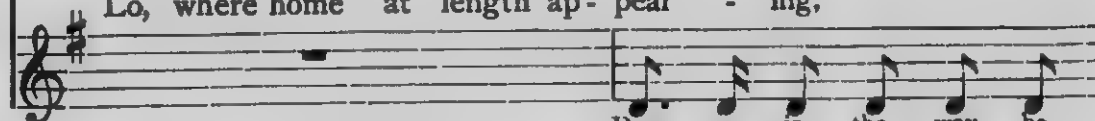
1. Gen - tle moon, gen - tle moon, Do not hide thy sil - ver light ;
 2. Star of eve, star of eve, Deign to lend thy twinkling ray,
 3. Balm - y sleep, balm - y sleep, Be thou near on down - y wing ;



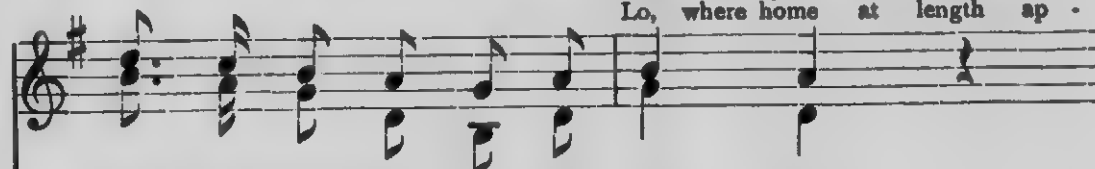
1. Gen - tle moon, Do not hide thy sil - ver light ;
 2. Star of eve, Deign to lend thy twink - ling ray ;
 3. Balm - y sleep, Be thou near on down - y wing ;



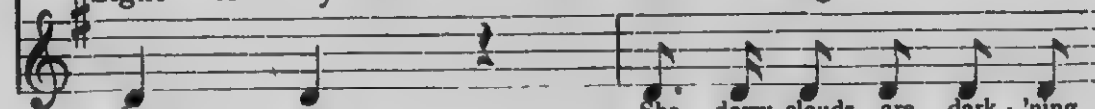
Drear - y is the way be - fore us,
 While our hymn of praise is swell - ing,
 Lo, where home at length ap - pear - ing,



Drear - y is the way be -
 While our hymn of praise is
 Lo, where home at length ap -



Sha - dowy clouds are dark - 'ning o'er us,
 To the sky where is thy dwell - ing,
 Sight to way - worn trav - 'ler cheer - ing,



fore
 swell -
 pear -

Sha - dowy clouds are dark - 'ning
 To the sky where is thy
 Sight to way - worn trav' - ler

cres.

SECOND READER

145

Chill - ing fall the dew's of night, . Gen-tle
Guide us on our lone - ly way, . . . Star of
Bids us wel-come while we sing, . . . Balm-y

o'er us, Chill - ing fall the dew's of night, . . .
dwell - ing, Guide us on our lone - ly way, . . .
cheer - ing, Bids us wel-come while we sing, . . .

moon, gen - tle moon, gen - tle moon. .
eve, star of eve, star of eve. .
sleep, balm - y sleep, balm - y sleep. .

Gen - tle moon, gen - tle moon. . .
Star of eve, star of eve. . .
Balm - y sleep, balm - y sleep. . .

Ex. 39


Exercise 39 is a musical piece in 3/4 time, featuring four staves of musical notation. The melody is written on the first staff, and the accompaniment is written on the second, third, and fourth staves. The piece concludes with a double bar line on the fourth staff.

THE NORSEMAN

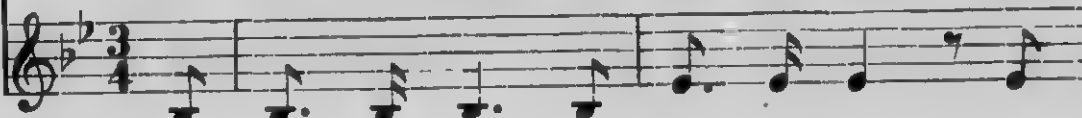

W. WEST

Con spirito


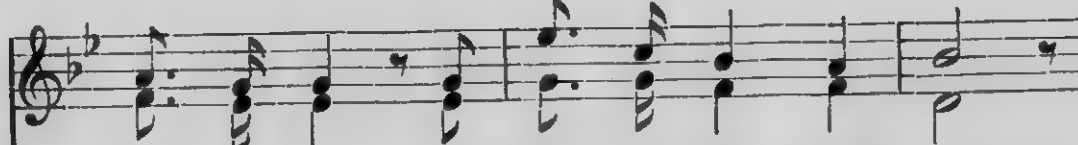
Norse National Air




1. The Norse-man's home, in days gone by, Was
 2. For no - ble spir - its, bold and free, Too
 3. The Norse-man's pow'r is past and gone, Their

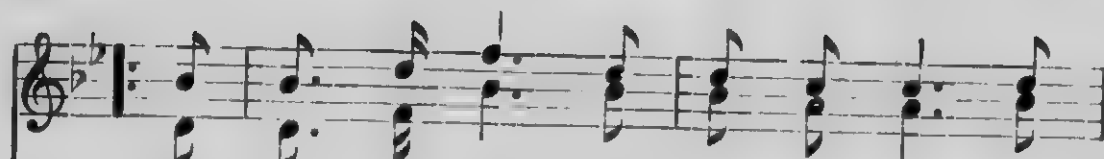



on the roll - ing sea ; And there his pen - non
 nar - row was their land, They rov'd the wide ex -
 cour - age, strength, and pride, For now Bri - tan - nia's

did de - fy The foe of Nor - man - dy.
 pan - sive sea, And quell'd the Nor - man band.
 sons a - lone, In tri - umph stem the tide.

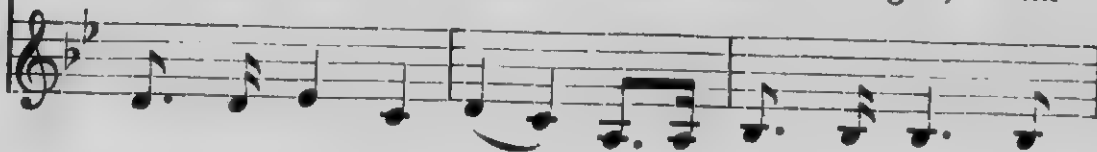




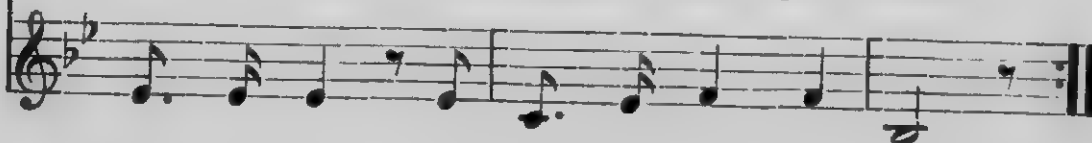
Then, let us ne'er for - get the race, Who
 Then, let us all in har - mo - ny Give
 Then, may King Ed - ward rule the land, Our



brave - ly fought and died ; Who nev - er filled
 hon - our to the brave, The no - ble, har - dy,
 laws and rights de - fend, One cheer then give, with



cra - ven's grave, But ruled the foam - ing tide.
 north - ern men, Who ruled the storm - y wave.
 heart and hand— The King! His peo - ple's friend.



Ex. 40.

GOLDEN SLUMBERS

Words from an old play, 1600

Old English Melody

pp *cres.*

1. Gold - en slum - bers kiss your eyes, Smiles a - wake you
 2. Care is hea - vy, there - fore sleep, You are care and

mf

when you rise ; Sleep, pret - ty dar - lings, do not cry, And
 care must keep: Sleep, pret - ty dar - lings, do not cry, And

pp *cres.*

I will sing a lul-la-by, Lul-la-by, lul-la-by, Rock them, rock them,
I will sing a lul-la-by, Lul-la-by, lul-la-by, Rock them, rock them,

dim. *pp* *cres.* *rall.* *dim.* Lul-la-by. . .

lul-la-by; Lul-la-by, lul-la-by, Rock them, lul-la, lul-la-by.

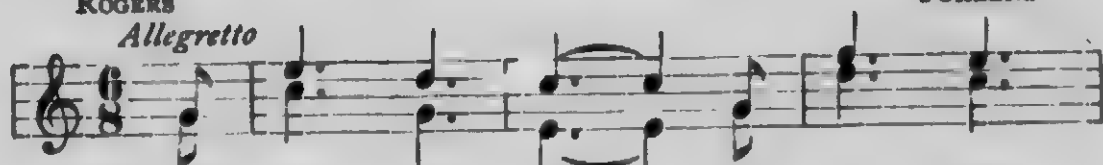
Ex. 41.

HUNTING SONG

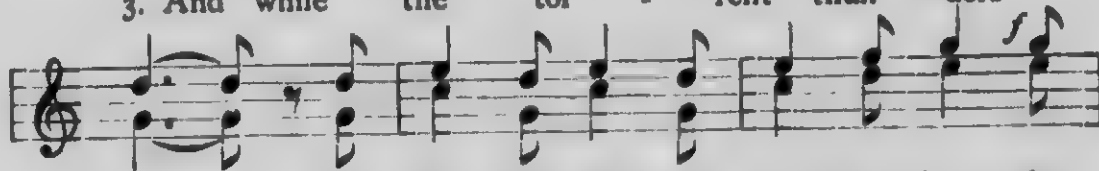
ROGERS

Allegretto

POHLENS



1. The sun - beams streak . the az - ure
 2. The goats wind slow . . their wont - ed
 3. And while the tor - rent thun - de.s



skies, And line with light the moun-tain's brow, the
 way, Up crag - gy steep and ridg - es rude, and
 loud, And as the ech - oing cliffs re - ply, the



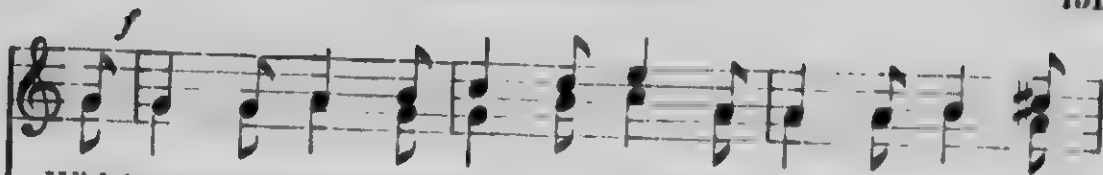
moun - tain's . brow, . the moun - tain's .
 ridg - es . . rude, . and ridg - es . .
 cliffs re - - ply, . . the cliffs re - .



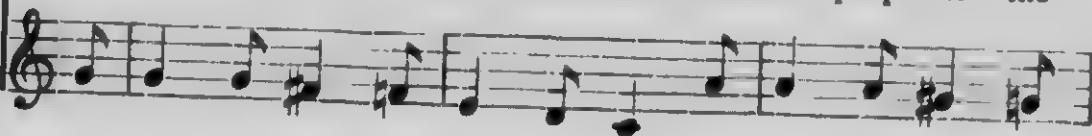
brow ; With hounds and horns the hunt - ers rise, And
 rude ; Mark'd by the wild wolf for his prey, From
 ply, . The huts peep o'er the morn - ing cloud, Perch'd



chase the roe - buck through the snow.
 des - ert cave or hang - ing wood,
 like an ea - gle's nest on high.



With hounds and horns the hunt - ers rise, With hounds and horns the
Mark'd by the wild wolf for his prey Mark'd by the wild wolf
The huts peep o'er the morn - ing cloud, The huts peep o'er the



hunt - ers rise, And chase the roe - buck through the
for his prey, From des - ert cave, or hang - ing
morn - ing cloud, Perch'd like an ea - gle's nest on



snow, And chase the roe - buck through the snow.
wood, From des - ert cave . . or hang - ing wood.
high, Perch'd like an ea - gle's nest on high.



Ex. 42.



THE HOURS OF DAY ARE OVER

J. ELLERTON From "The Church Hymnary," by permission of Henry Frowde Arr. from SCHUBERT

Largo mp

1. The hours of day are o - ver; The
 2. For life, and health, and shel - ter From
 3. Lord, gath - er all Thy chil - dren To

' eve - ning calls us home; Once more to Thee, O
 harm through-out the day, The kind - ness of our
 meet Thee there at last, When earth - ly tasks are

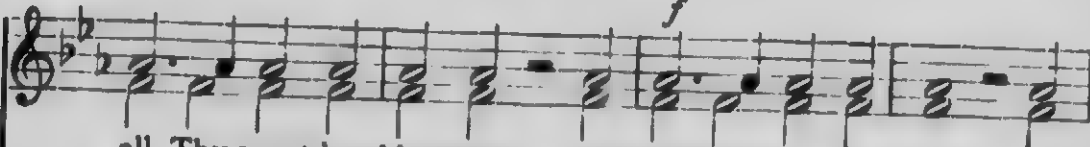
cres.




Fa - ther, With thank ful hearts we come ; For
 teach - ers, The glad - ness of our play ; For
 end - ed, And earth - ly days are past ; With



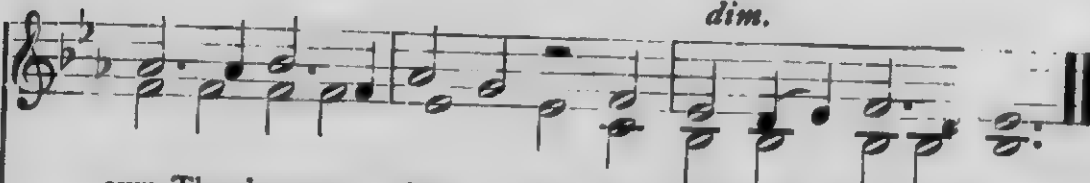
f




all Thy count-less bless-ings We praise Thy ho - ly name, And
 all the dear af - fec - tion Of par-ents, broth-ers, friends, To
 all our dear ones round us, In that e - ter - nal home, Where



dim.



own Thy love un - chang - ing, Thro' days and years the same.
 Him our thanks we ren - der Who these and all things sends.
 death no more shall part us, And night shall nev - er come.



Ex. 43.

PULL AWAY

Anon.

Arranged from the opera of
"William Tell," by ROSSINI*Animato* *cres.*

1. Pull a - way, pull a - way, pull a - way, brave boys, Pull a -

2. Pull a - way, pull a - way, pull a - way, brave boys, Pull a -

way, pull a - way, our hearts are gay; Pull a -
 way, pull a - way, now bend the oar; Pull a -

way, pull a - way, thro' the dash - ing spray, On this
 way, pull a - way, let us heed no more The . .

FINE

glo - ri - ous sum-mer day. Pull a - way, pull a - way, while with
 mu - sic . . from the shore. Pull a - way, pull a - way, while our

joy we're sing - ing, And our hearts beat high with glee; Pull a -
 pulse is danc - ing, And our hearts are light and free; Pull a -

way, pull a - way, while our songs are ring - ing Gai - ly o'er the
 way, pull a - way, thro' the wa - ters glanc-ing Swift - ly o'er the

sound - ing sea. O'er the sea, o'er the sea re - sound-ing, re -

the sound - ing

sound - ing, re - sound-ing, o'er the sea, o'er the sea re -

sea, the sea re - sound - ing,

sound - ing, re - sound-ing, re - sound-ing, Pull a -

the sound - ing sea, the sound - ing sea,

mf *cres.* *f* *mf* *p* *D.S.*

HARK! HOW THE BELLS ARE RINGING

JAS. MANSON

A Round

G. B. BONONCINI

1 *Slow*

The musical score is written for three voices (Soprano, Alto, and Tenor) on three staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked '1 Slow'. The lyrics are as follows:

Hark! how the bells are ring - ing, Young
 Hark! now the bells toll slow - ly, And
 Life with Death is mat - ed, And
 lads and lass - es sing - ing, 'Tis sweet May - day, All the
 grief is whis - per'd low - ly, Near the new - made grave of the
 mirth with tears 'tis fat - ed For ages shall be in
 fields are gay, Come join the mer - ry, mer - ry throng.
 young and brave Who died when hope was young.
 har - mo - nie Like words and mu - sic in a song.

Ex. 44.

IN THE MEADOW.

KATHLEEN KIRCHHOFFER

Allegretto

Here, hid - den in the prai - rie grass, I

can - not see the peo - ple pass, But look - ing up in -

to the sky I see the clouds go float - ing by.

mp

Do you sup - pose they like to go A -

cross the blue sky, sail - ing so? I won - der have they

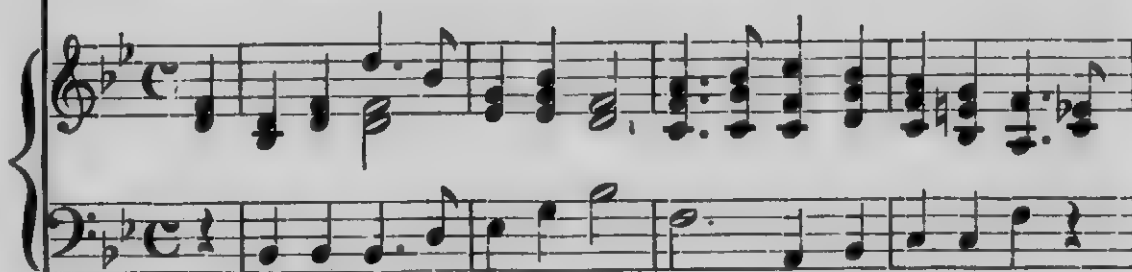
eyes to see, And if they know that I am me!

THE MAPLE LEAF FOREVER

ALEX. MUIR.

With spirit.

1. In days of yore, from Britain's shore, Wolfe the dauntless hero came, And
2. At Queenston Heights and Lundy's Lane, Our brave fathers, side by side, For
3. On merry England's far famed land May kind Heaven sweetly smile; God

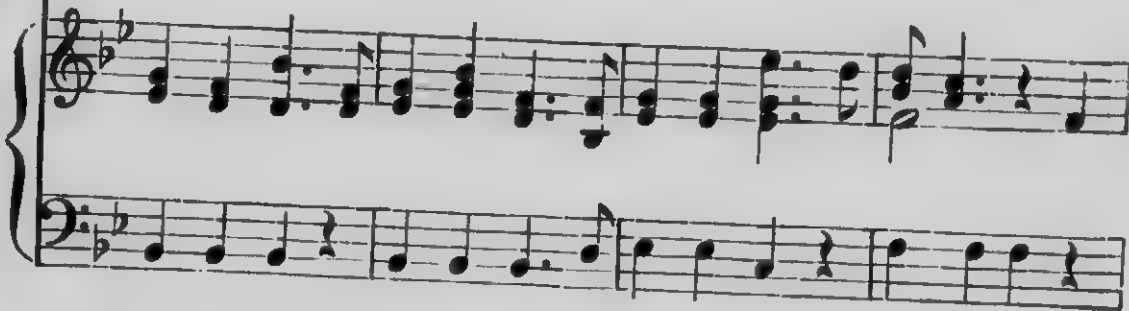
*Sva ad lib.*

planted firm Britannia's flag On Can-a-da's fair do - main. Here
freedom, homes, and loved ones dear, Firmly stood and nobly died; And
bless old Scotland evermore, And Ireland's Em - er - ald Isle! Then

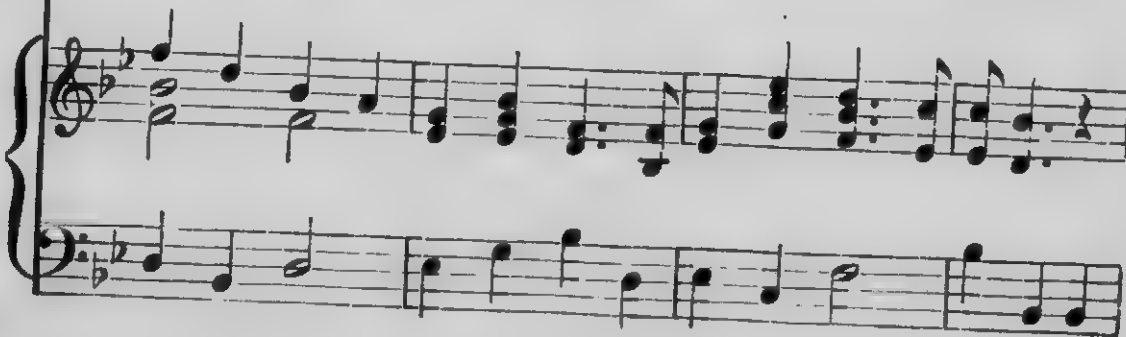




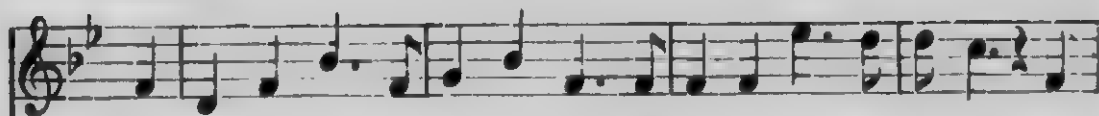
may it wave, our boast, our pride, And joined in love to-gether, The
those dear rights which they maintained, We swear to yield them never! Our
swell the song, both loud and long, Till rocks and forests quiv-er, God



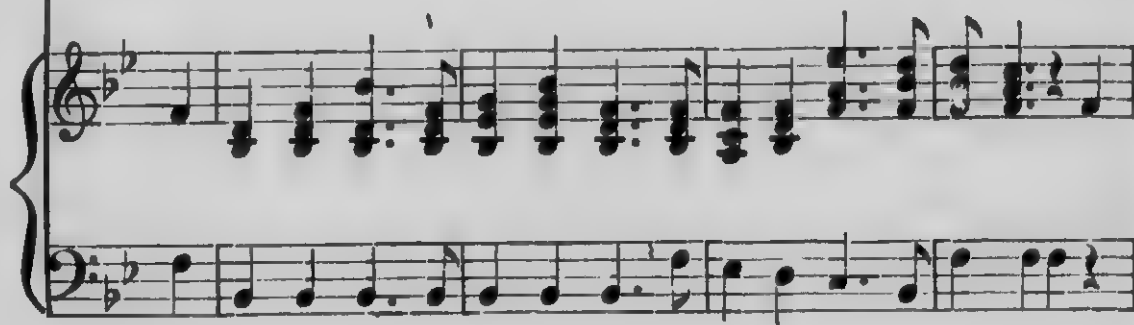
Li - ly, This - tle, Shamrock, Rose, and Ma - ple Leaf for - ev - er!
watch-word ev - er - more shall be, The Ma - ple Leaf for - ev - er!
save our King, and Hea - ven bless The Ma - ple Leaf for - ev - er!



CHORUS



The Ma - ple Leaf, our em - blem dear, The Maple Leaf for - ev - er! God



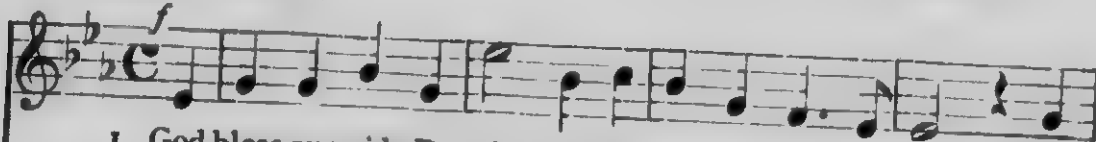
save our King, and Hea - ven bless The Ma - ple Leaf for - ev - er!



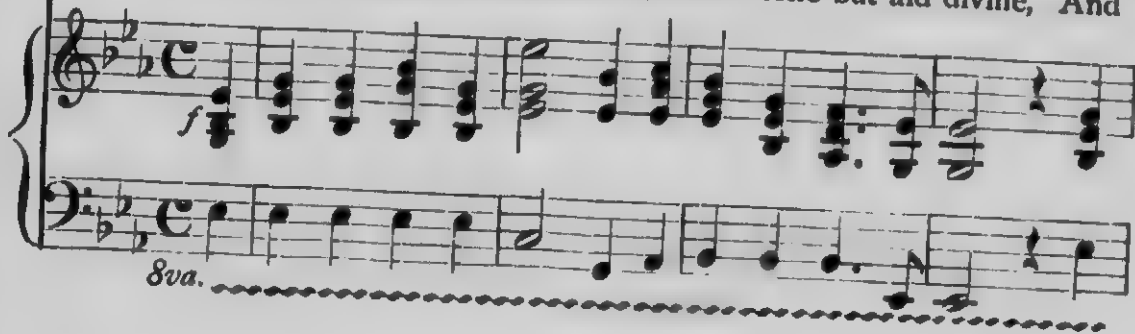
THE DOMINION HYMN

DUKE OF ARGYLE.
Allegro marziale.

Sir A. SULLIVAN.



1. God bless our wide Do-min - ion, Our fa - thers' chosen land, And
2. Fair days of for - tune send her, Be thou her shield and sun! Our
3. No stranger's foot, in - sult - ing, Shall tread our country's soil While
4. Our sires, when times were sores, Asked none but aid divine, And



bind in last - ing un - ion Each o - cean's dis - tant strand, From
land, our flag's de - fend - er, U - nite our hearts as one! One
stand her sons ex - ult - ing For her to live and toil. She
cleared the tangled for - eat, And wrought the buried mine. They

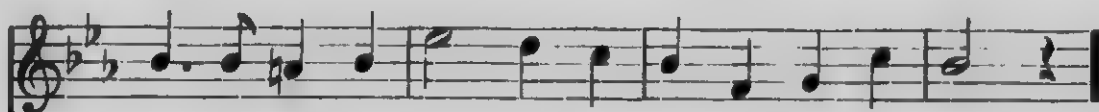




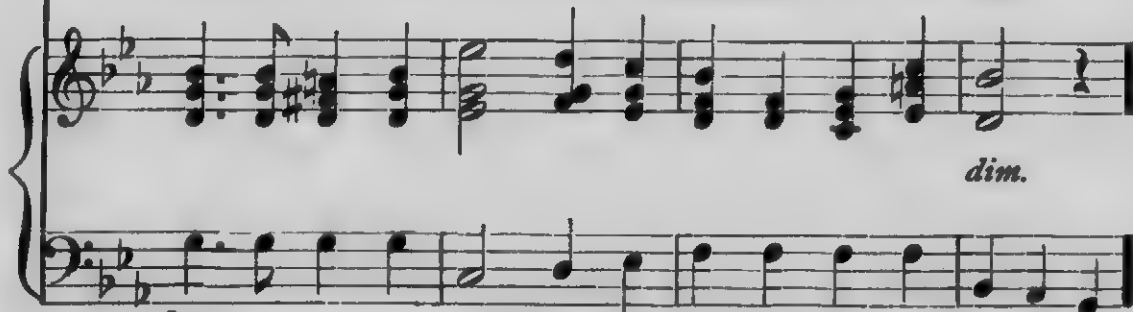
where At - lan - tic ter - rors Our har - dy sea - men train, To
 flag, one land, up - on her May ev - 'ry bless - ing rest! For
 hath the vic - tor's nur - ture, Hers are the conquering hours, No
 tracked the floods and fountains, And won, with mas - ter hand, Far



8va.



where the salt sea mir - rors The vast Pa - cif - ic chain.
 loy - al faith and hon - our Her chil - dren's deeds at - test.
 foe - man's stroke shall hurt her, "This Can - a - da of ours."
 more than gold in mountains, The glo - rious Prai - rie land.



dim.

8va.

CHORUS

Oh, bless our wide Do - min - ion, Loud shall our an - them ring; De -

fend our peo - ple's un - ion, God save our Em - pire's King.

cres. *ff* *cres.* *ff* *Sva.* *rall.*

5 O Giver of earth's treasure;
 Make Thou our nation strong,
 Pour forth Thine hot displeasure
 On all who work our wrong!
 To our remotest border
 Let plenty still increase,
 Let liberty and order
 Bid ancient feuds to cease.

6 May Canada's fair daughters
 Keep house for hearts as bold
 As theirs who o'er the waters
 Came hither first of old.

The pioneers of nations!
 They showed the world the way
 'Tis ours to keep their stations
 And lead the van to-day.

7 Inheritors of glory,
 O countrymen! We swear
 To guard the flag that o'er ye
 Shall onward victory bear;
 Where'er through earth's far regions
 Its triple crosses fly,
 For God, for home, our legions
 Shall win, or fighting die!

N.B. Verses number 1, 4 and 7 are recommended for general use.

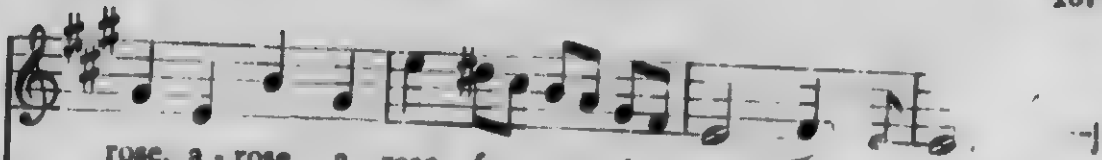
RULE, BRITANNIA!

THOMSON.
Majestically.

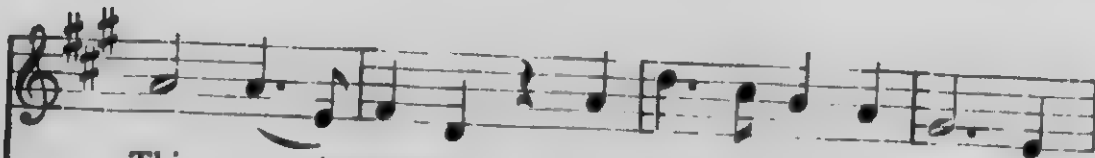
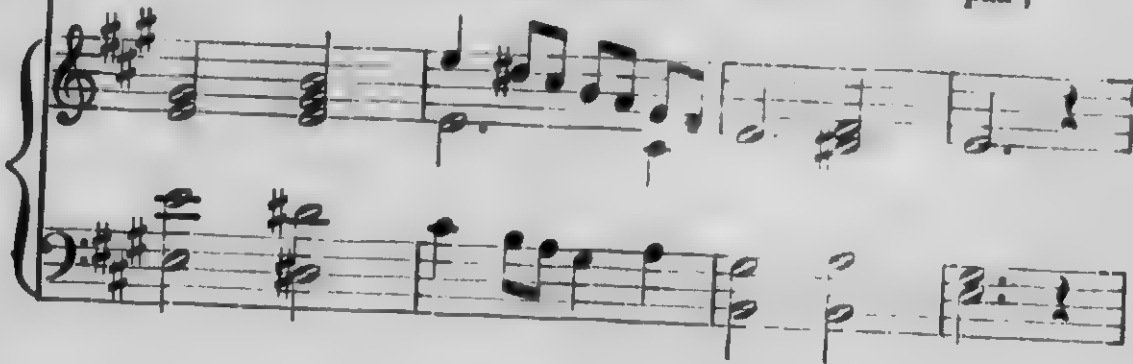
Dr. ARNE.

1. When Bri - tain first . . at Heav'n's com-mand A -
 2. The na - tions not . . so blest as thee Must
 3. Still more ma - jes - tic shalt thou rise, More
 4. The mu - ses, still . . with free - dom found, Shall

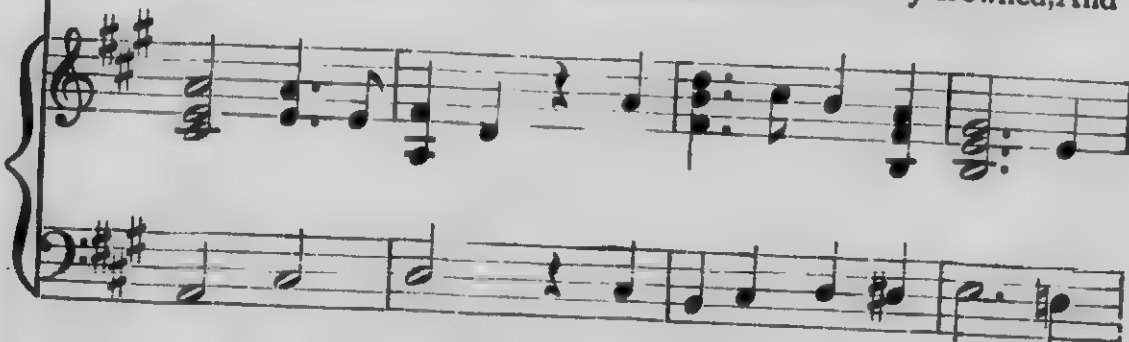
rose from out the az - - ure main, A -
 in their turn to ty - rants fall, Must
 dread ful from each for - eign stroke, More
 to thy hap - py coast. . re - pair; Shall



rose, a - rose, a - rose from out the az - e main;
 in, must in, must in their turn to ty - rants fall;
 dread, more dread, more dreadful from each for - eign stroke.
 to, shall to, shall to thy hap-py coast re - pair;



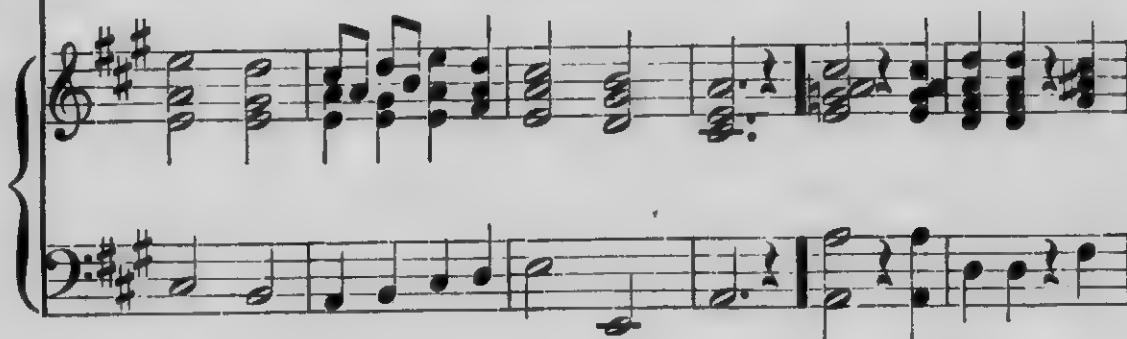
This was the char-ter, the char-ter of the land, And
 While thou shalt flour-ish, shalt flour-ish great and free, The
 As the loud blast, the blast that rends the skies, Serves
 Blest Isle! with beau-ty, with match-less beau - ty crowned, And



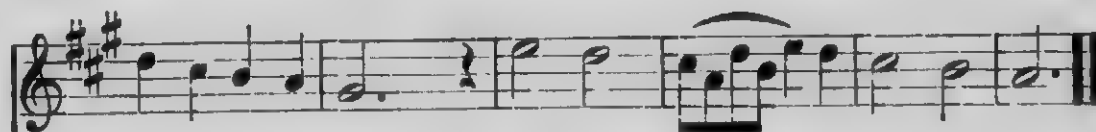
CHORUS



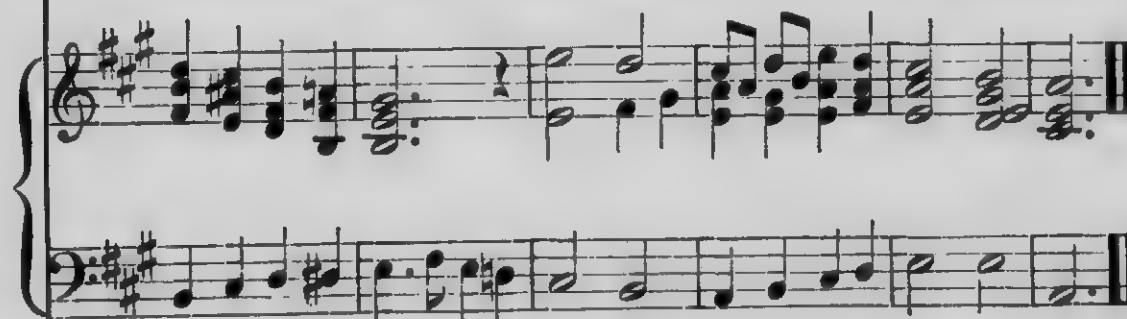
guar - dian an - gels sang this strain: Rule, Bri-tan-nia, Bri -
dread and en - vy of them all.
but to root thy na - tive oak.
man - ly hearts to guard the fair.



Sva a. l. l.



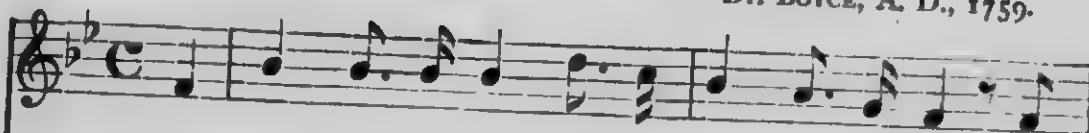
tan-nia rule the waves ; Bri - tons nev - er shall be slaves.



HEARTS OF OAK

DAVID GARRICK.

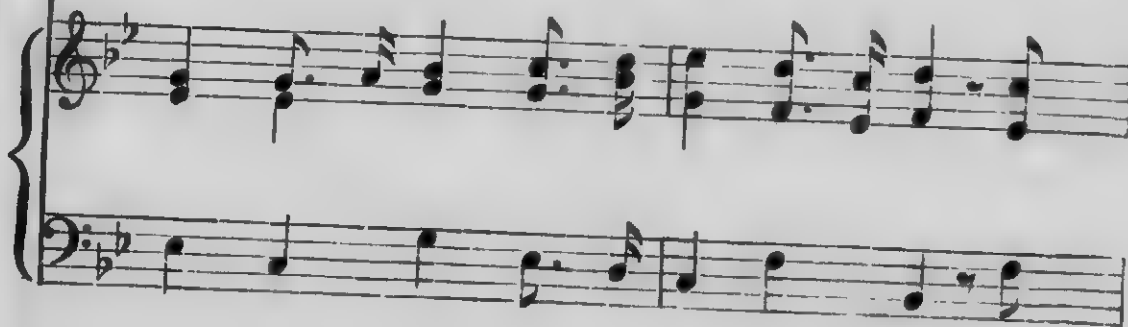
Dr. BOYCE, A. D., 1759.



1. Come, cheer up, my lads, 'tis to glo - ry we steer, To
2. We ne'er see our foes but we wish them to stay, They



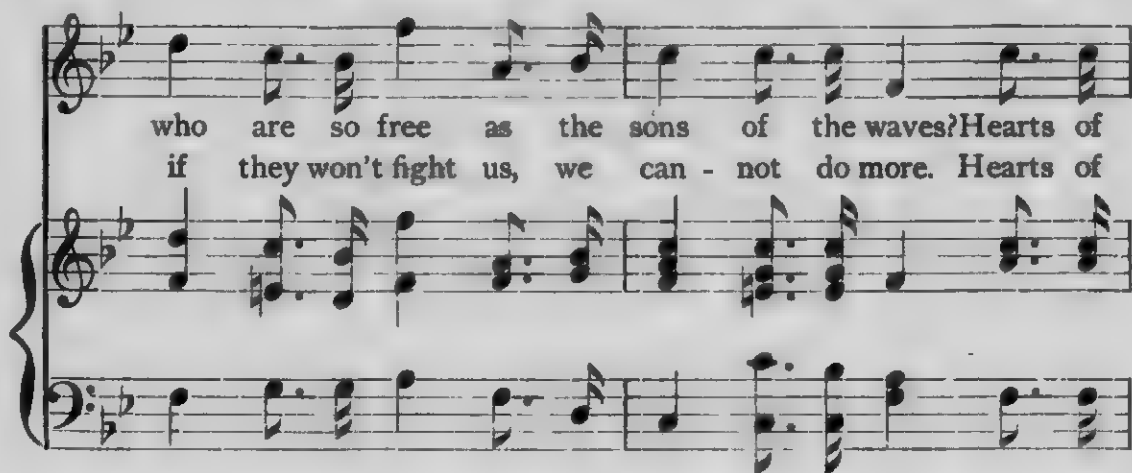
- add some-thing new to this won - der - ful year; To
nev - er see us but they wish us a - way; If they





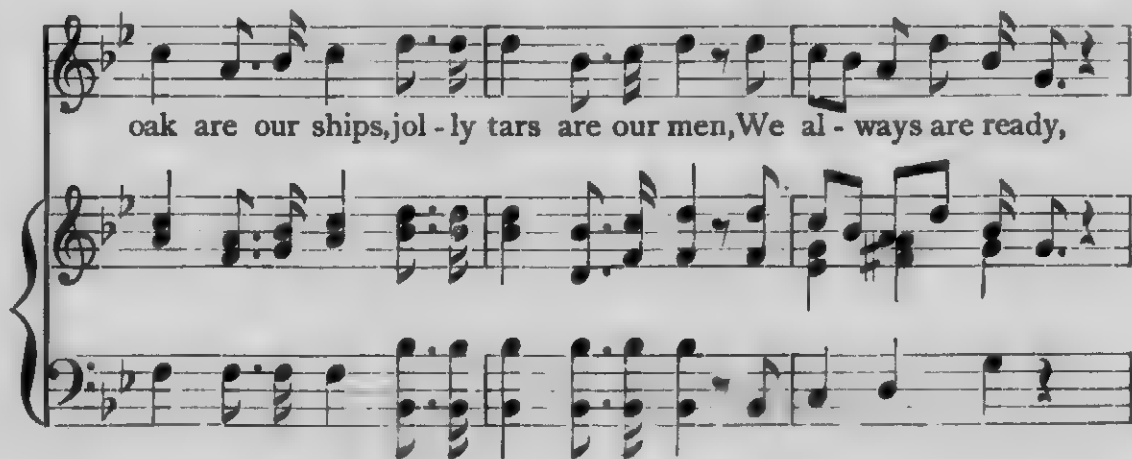
hon - our we call you, as free - men not slaves, For
run, why we fol - low, and run them a-shore, And

The first system of the musical score consists of three staves. The top staff is a single treble clef with a key signature of two flats (B-flat and E-flat). The bottom two staves are a grand staff with a treble clef on top and a bass clef on the bottom, also in two flats. The music is written in a simple, rhythmic style with eighth and quarter notes.



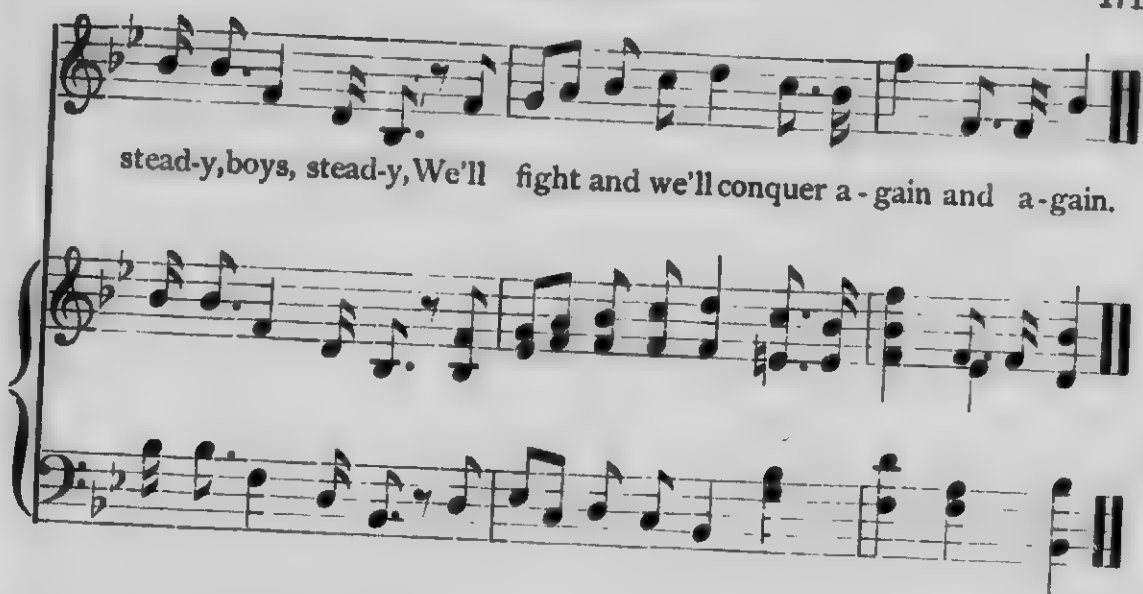
who are so free as the sons of the waves? Hearts of
if they won't fight us, we can - not do more. Hearts of

The second system of the musical score consists of three staves, continuing the melody and accompaniment from the first system. The notation remains consistent with the first system.



oak are our ships, jol - ly tars are our men, We al - ways are ready,

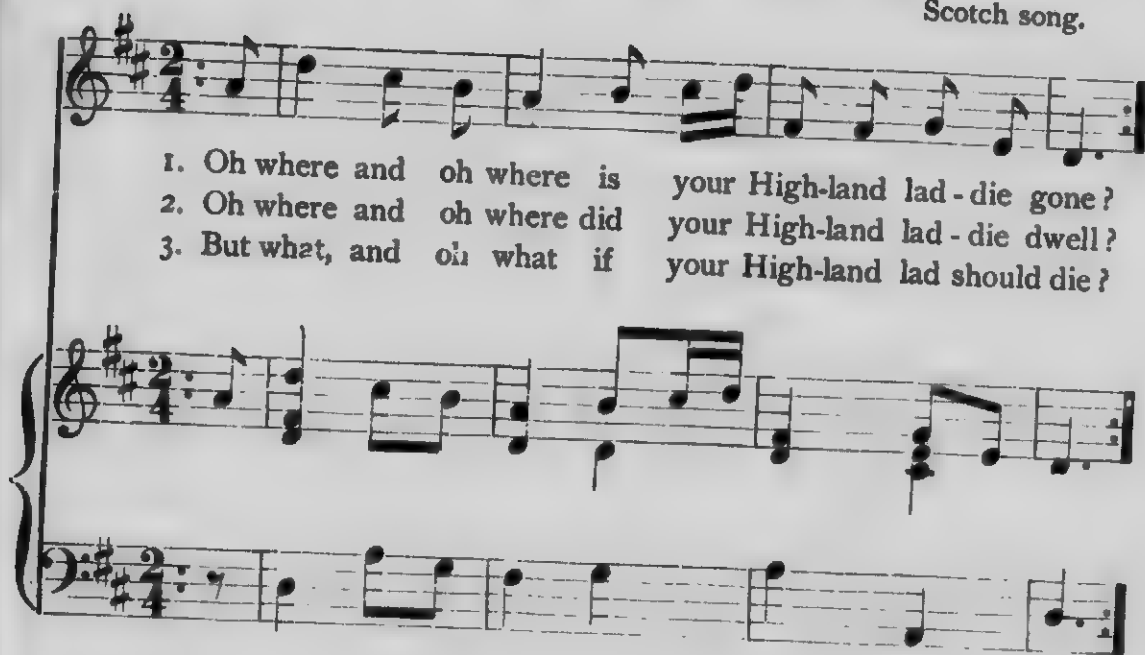
The third system of the musical score consists of three staves, completing the song on this page. The notation remains consistent with the previous systems.



stead-y, boys, stead-y, We'll fight and we'll conquer a - gain and a - gain.

THE BLUE BELLS OF SCOTLAND

Scotch song.



1. Oh where and oh where is your High-land lad - die gone?
2. Oh where and oh where did your High-land lad - die dwell?
3. But what, and oh what if your High-land lad should die?



He's gone with streaming ban - ners where no - ble deeds are
He dwelt in mer - ry Scot - land at the sign of the Blue
The bag-pipes should play o'er him and I'd sit me down and



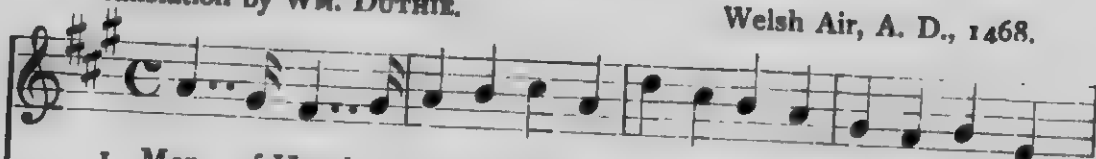
done, And it's oh! in my heart that I wish him safe at home.
Bell, And it's oh! in my heart that I love my lad-die well.
cry, But it's oh! in my heart that I wish he may not die.



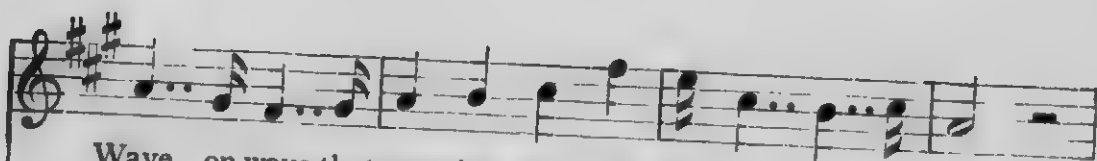
MEN OF HARLECH

Translation by WM. DUTHIE.

Welsh Air, A. D., 1468.



1. Men of Har-lech ! in the hol-low, Do ye hear like rushing billow,
2. Rock-y steeps and passes narrow Flash with spear and flight of arrow.



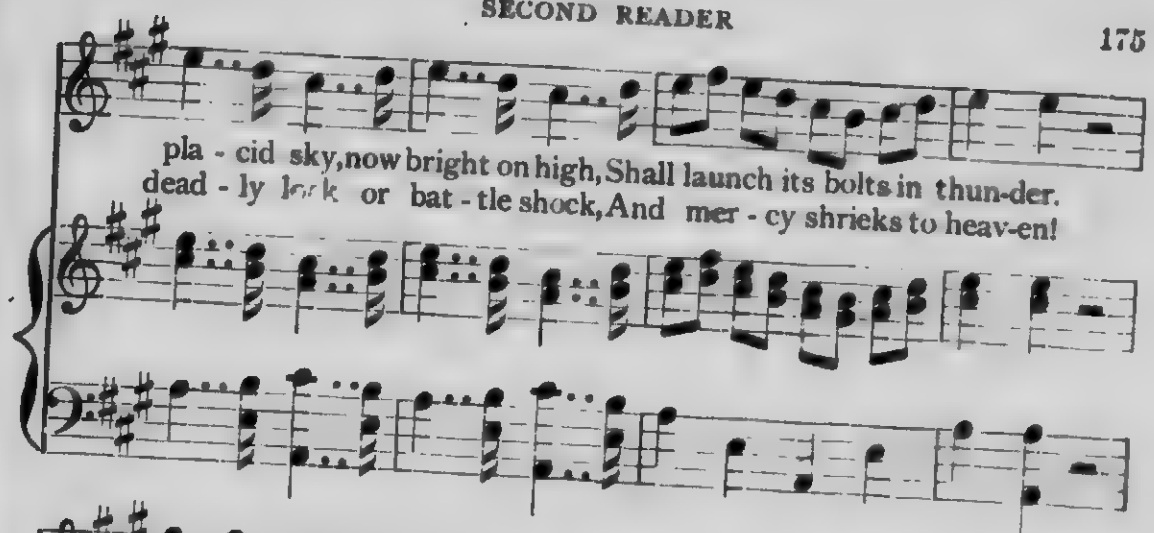
- Wave on wave that surg-ing fol-low Bat-tle's dis-tant sound ?
Who would think of death or sor-row? Death is glo-ry now!



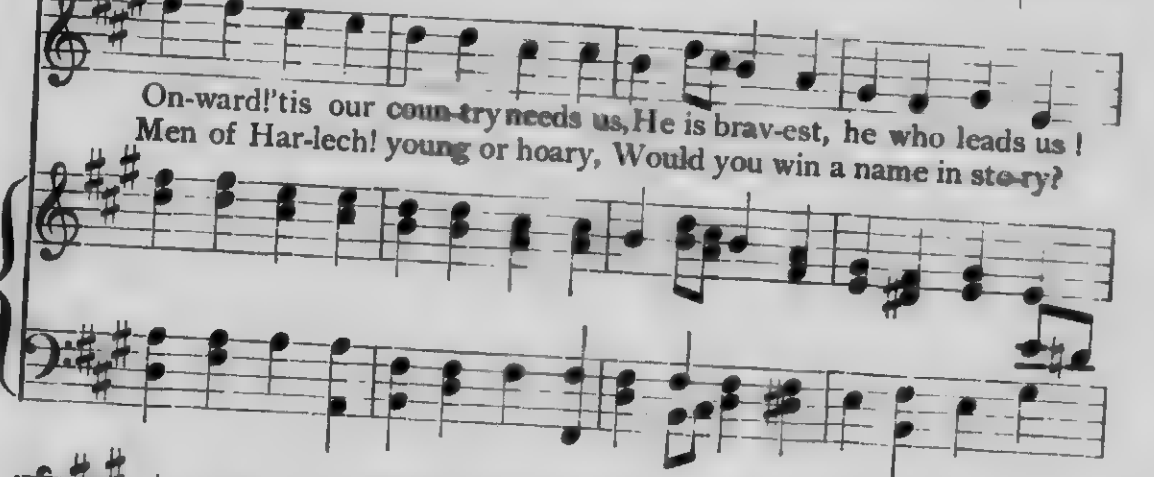
'Tis the tramp of Sax-on foemen, Sax-on spearmen, Saxon bowmen,
Hurl the reel-ing horse-men o-ver! Let the earth dead foemen cover!

Be they knights or hinds or yeo-men, They shall bite the ground!
Fate of friend, of wife, of lov-er, Trembles on a blow.

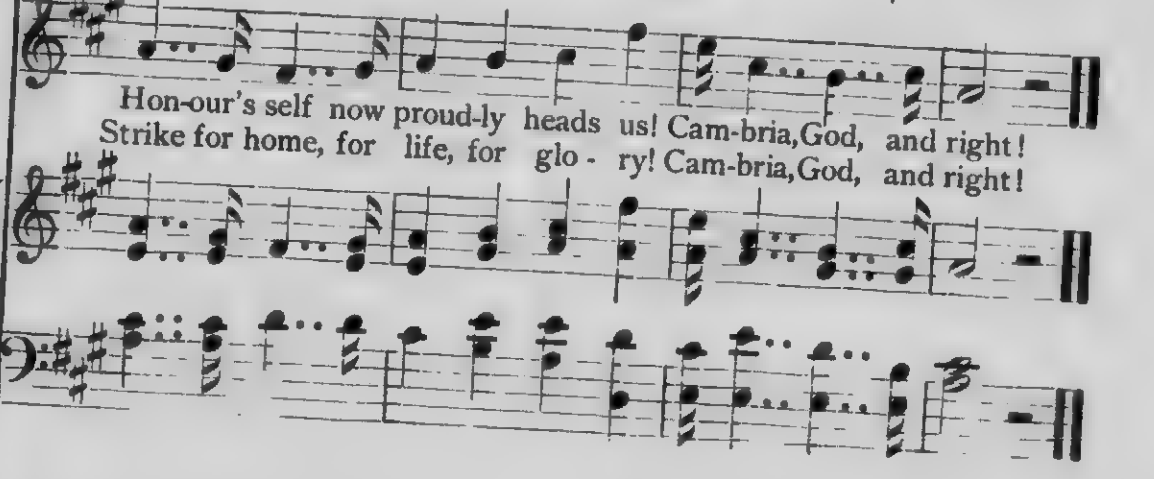
Loose the folds a-sun-der, Flag we con-quer un-der! The
Strands of life are riv-en, Blow for blow is giv-en In



pla - cid sky, now bright on high, Shall launch its bolts in thun-der.
dead - ly look or bat - tle shock, And mer - cy shrieks to heav-en!



On-ward! 'tis our coun-try needs us, He is brav-est, he who leads us!
Men of Har-lech! young or hoary, Would you win a name in sto-ry?

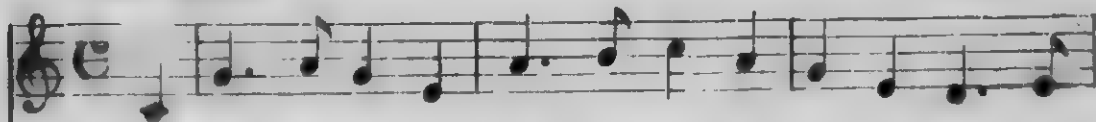


Hon-our's self now proud-ly heads us! Cam-bria, God, and right!
Strike for home, for life, for glo-ry! Cam-bria, God, and right!

THE HARP THAT ONCE THROUGH TARA'S HALLS

THOS. MOORE.

Old Irish.



1. The harp that once through Ta - ra's halls Its soul of mu - sic
2. No more to chiefs and la - dies bright The harp of Ta - ra



shed, Now hangs as mute on Ta - ra's walls As
swells, The chord a - lone that breaks the night, Its



SECOND READER

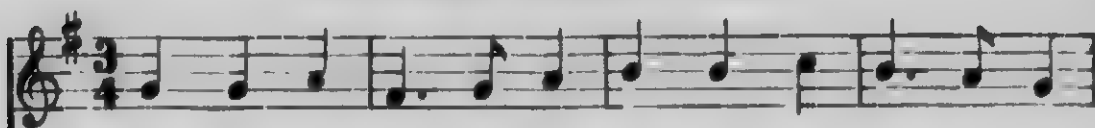
177

if that soul were fled; So sleeps the pride of
tale of ru - in tells; Thus free - dom now so

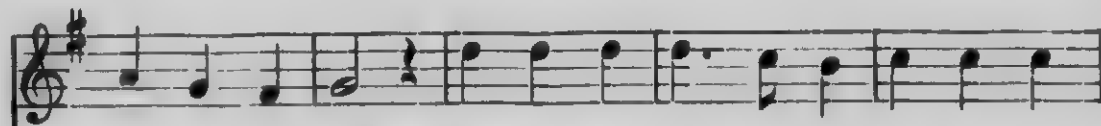
for - mer days, So glo - ry's thrill is o'er, And
sel - dom wakes, The on - ly throb she gives, Is

hearts that once beat high for praise, Now feel that pulse no more.
when some heart in - dig - nant breaks, To show that still she lives.

THE NATIONAL ANTHEM



1. God save our Lord the King, Long live our no - ble King,
2. Thy choic - est gifts in store On him be pleased to pour,



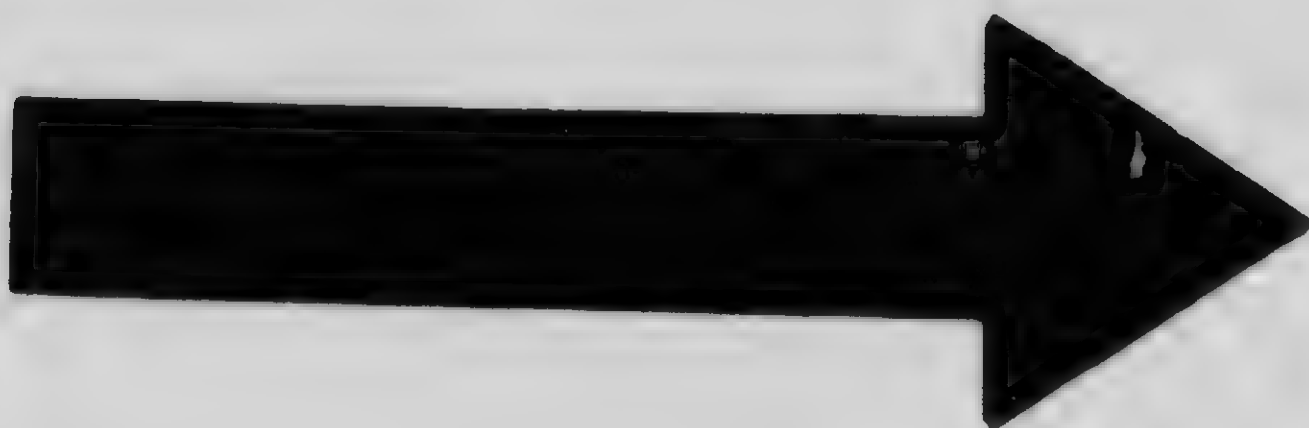
God save the King; Send him vic - to - ri - ous, Hap - py and
Long may he reign; May he de - fend our laws, And ev - er



glo - ri - ous, Long to reign o - ver us, God save the King.
give us cause To sing with heart and voice God save the King.

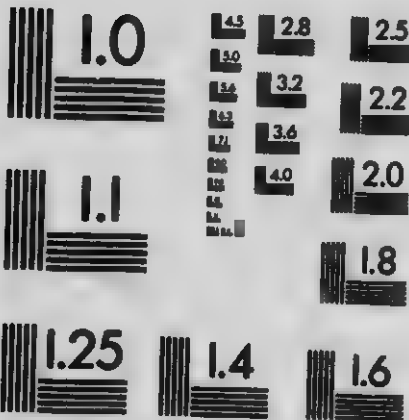
The musical score is written on three staves. The top staff is a single melodic line in G major (one sharp). The middle and bottom staves are grouped by a brace on the left, representing piano accompaniment. The middle staff uses a treble clef and contains chords and moving lines. The bottom staff uses a bass clef and contains a single melodic line. The lyrics are placed between the first and second staves, and between the second and third staves.





MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)




MUSICAL SIGNS AND EXPRESSIONS

Syllables,—Do, Re, Mi, Fa, Sol, La, Ti.

Names,—1, 2, 3, 4, 5, 6, 7.

Pitches,—C, D, E, F, G, A, B.

Staff,— Five horizontal lines on and between which the notes are placed.

Leger—(literally "light") **Lines** are short lines added above or below the staff.

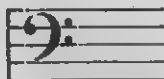


Treble or G Clef,—



is drawn on the second line on which it fixes the pitch of G.


Bass or F Clef,—







is drawn on the fourth line on which it fixes the pitch of F.

Sharp,— raises a note half a step.

Flat,— lowers a note half a step.

Double Sharp,—, raises a note that is already sharp half a step.

Double Flat,—, lowers a note that is already flat half a step.

Natural,—, neutralises the effect of a sharp or a flat, a double sharp, or a double flat; if it is required to restore a single sharp from a double one it is necessary to write a natural and a sharp ; similarly to restore a single flat from a double one .

The Key a piece of music is written in refers to the pitch which is to be taken for Do when the music is in the Major, or the pitch which is to be taken for La when the music is in the Minor.

Key Signature,—consists of either sharps or flats, or else a blank, placed at the beginning of the music to indicate the key.

Key Signature,

is blank



for key of C Major or A Minor.

is one sharp, F,



for key of G Major or E Minor.

is two sharps, F and C, for key of D Major or B Minor.

is three sharps, F, C and G, for key of A Major or F sharp Minor.

is four sharps, F, C, G and D, for key of E Major or C sharp Minor.

is five sharps, F, C, G, D, and A, for key of B Major or G sharp Minor.

is six sharps, F, C, G, D, A, and E, for key of F sharp Major or D sharp Minor.

is one flat, B, for key of F Major or D Minor.

is two flats B and E, for key of B flat Major or G Minor.

is three flats, B, E, and A, for key of E flat Major or C Minor.

is four flats B, E, A, and D, for key of A flat Major or F Minor.

is five flats, B, E, A, D, and G, for key of D flat Major or B flat Minor.

is six flats, B, E, A, D, G, and C, for key of G flat Major or E flat Minor.

A Double Whole Note, or Breve.

A Whole Note, or Semi-breve.

A Half Note, or Minim.

A Quarter Note, or Crotchet.

An Eighth Note, or Quaver.

A Sixteenth Note, or Semi-quaver.

A Thirty-second Note, or Demi-semi-quaver.

A Double Whole Rest.

A Whole Rest.

A Half Rest.

A Quarter Rest.

An Eighth Rest.

A Sixteenth Rest.

A Thirty-second Rest.



Time Signature consists of two figures placed one above the other at the beginning of the music to indicate the rhythm or time; the top figure gives the number of beats in a measure, the lower number states the kind of note that is to receive one beat.

$\frac{2}{4}$ Two beats in a measure; a quarter note receives one beat.

C or $\frac{2}{2}$ Two beats in a measure; a half note receives one beat.

$\frac{3}{8}$ Three beats in a measure; an eighth note receives one beat.

$\frac{3}{4}$ Three beats in a measure; a quarter note receives one beat.

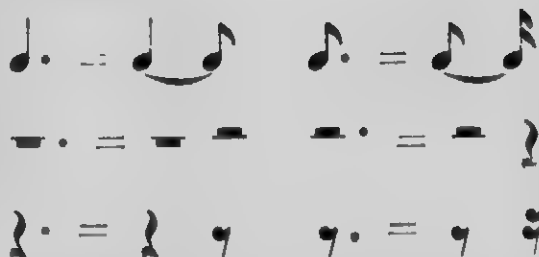
C or $\frac{4}{4}$ Four beats in a measure; a quarter note receives one beat; generally called **Common Time**.

$\frac{4}{2}$ Four beats in a measure; a half note receives one beat.

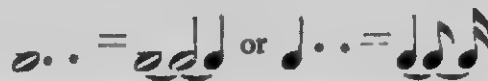
$\frac{6}{8}$ Six beats in a measure; an eighth note receives one beat.

$\frac{6}{4}$ Six beats in a measure; a quarter note receives one beat.

A Dot after a note or rest increases the duration of that note or rest by one half of its own value;—



A Double Dot after a note or rest increases the duration of that note or rest by three quarters of its own value; or, in other words, the second dot adds half the value of the first dot:—



Triplet, three notes that take the time of two:—



A Bar,—a vertical line drawn across the staff to divide the music into measures.



A Double Bar,—two vertical lines placed at the end of a strain, or division, in a piece of music.




A Measure,—the space between two bars containing a given number of beats as indicated by the time signature.



A Tie,—a curved line connecting two notes of the same pitch and indicating that they should be sung as one, without a break.

A Slur, — a curved line connecting two notes of different pitch, and generally indicating that the same word or syllable is to be sung to the two notes.




A Pause  placed over a note or rest indicates that the note or rest is to be prolonged indefinitely at the will of the performer or conductor.



Repeat marks, — the passage between these signs is to be repeated.


D.C. or Da Capo; — go back to the beginning of the music and conclude at **Fine**, — the end.

D.S. or Dal Segno; — go back to the sign  and conclude at **Fine**.

Metronome Mark indicates the exact speed at which a piece of music is to be performed by giving the number of beats to a minute; e.g., —

M. M.  = 100.

M. M. stands for Maelzel's Metronome, the recognised standard form of machine by which any number of beats to the minute can be measured;

 = 100, there are to be one hundred quarter notes to the minute.

Accelerando, — accelerating, more and more quickly.

Accidental, — a sharp, flat, or natural that does not occur in the signature; an accidental is effective to the end of the measure.

Adagio, — Slowly.

Ad libitum, — At will. The passage may be rendered at the will of the performer.

Alla marcia, — In the style of a march.

Allegro, — Happily, brightly.

Allegretto, — diminutive of Allegro; brightly, but not so much so as Allegro.

Alto, — the lower part sung by female or unchanged voices, sometimes sung by an adult male voice.

Andante, — Going, or walking, a quiet movement.

Andantino, — diminutive of Andante; the use of this word is ambiguous, generally it is used for a slower movement than Andante, but by some writers it is taken to mean a faster movement.

Animato, — With animation.

A poco a poco, — More and more, gradually.

Assai, — Very.

A tempo, — In the original time.

Bass, — the lower part sung by male voices.

Ben, — Well.

Bis, — Twice.

Brillante, — Brilliantly.

Calando, — Becoming softer and slower.

Cantabile, — In a flowing, singing manner.

Chromatic, — Literally "coloured"; chromatic notes are those affected by accidentals and which do not belong to the regular diatonic scale; $D\sharp$ is a chromatic note in the key of C Major;

the chromatic scale consists of a succession of half-tones.

Con anima, — With animation, with reeling.

Con brio, — With life, vigour.

Con espressione, — With expression.

Con fuoco, — With fire.

Con grazia, — Gracefully.

Con moto, — With movement, quickly.

Con spirito, — With spirit.

Contralto, — strictly speaking a part just above the Alto, but in ordinary use Alto or Contralto mean the same thing, the lower part taken by female voices.

Cres., Crescendo, — Becoming louder.

Decres., Decrescendo, — Becoming softer.

Diatonic, — Literally "Through the tones," a succession of sounds in the Major or Minor scale, as opposed to chromatic.

Dim., Diminuendo, — Becoming softer.

Dolce, — Sweetly.

Duet, — A composition for two voices, or two performers.

Fine, — The end.

f, Forte, — Loud.

ff, Fortissimo, — Very loud.

fp, Forte piano, — Loud, then soft immediately.

fz, Forzando, — Forcing, with emphasis.

Giusto, — Correct, exact.

Grave, — Deep, slow, solemn.

Harmony, — The combination of different sounds so as to produce a pleasing effect.

Largo, — Slow, broad.

Larghetto, — Rather broadly; diminutive of Largo.

Legato, — Connected; smoothly, evenly.

Leggiero, — Lightly, easily.

Lento, — Slow.

Ma, — But.

Maestoso, — With dignity, majesty.

Major, — The Major scale begins on *1*, or *Do*; it consists of five whole tones and two half, or semi-tones; the half-tones come between the third and fourth and the seventh and eighth notes. The Major is a Diatonic scale.

Marcato, — Well marked.

Marziale, — In martial style.

Meno, — Less.

Mezza, } — Half.
Mezzo, }

mf, Mezzo forte, — Moderately loud.

mp, Mezzo Piano, — Moderately soft.

Mezza voce, — With half the power of the voice.

Minor, — The Minor scale begins on *6* or *La*; there is a whole tone between the first and second notes, and a half tone between the second and third notes; the rest of the scale varies according as to whether the Minor is Natural Harmonic, or Melodic. The Minor is a Diatonic scale.

Moderato, — Moderately.

Modulation, — A change from one key to another.

Molto, — Much, very.

Morendo, — Dying away.

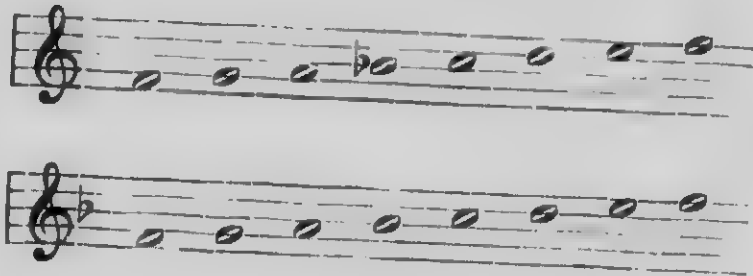
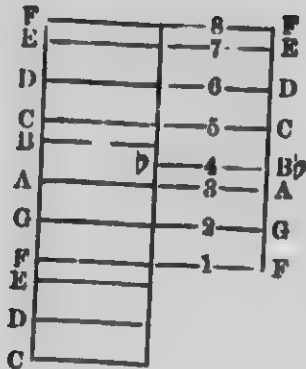
Mosso, — Moved, motion.

Non, — Not.

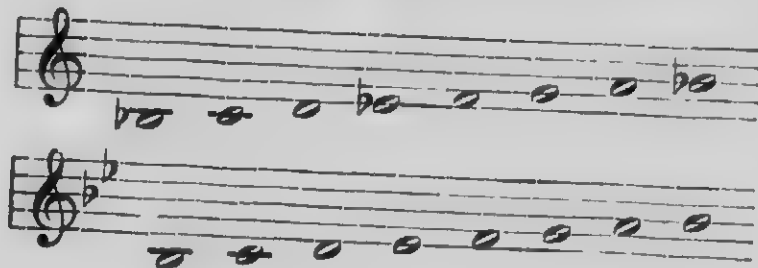
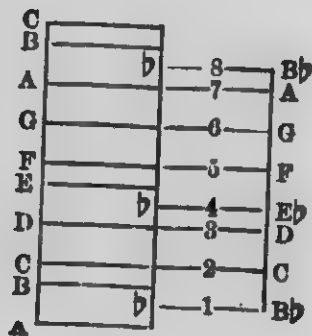
Non troppo, — Not too much.

- Octave**, — The interval of an eighth; that is, the interval from any note in the scale to the same note on its next recurrence, Do to Do, or Re to Re, etc.
- p, Piano**, — Soft.
- pp, Pianissimo**, — Very soft.
- Piu**, — More.
- Poco**, — A little.
- Presto**, — Fast.
- Prestissimo**, — Very fast.
- Quartet**, — A composition for four voices, or four performers.
- Quasi**, — As if, in the manner of.
- Quintet**, — A composition for five voices, or five performers.
- Rall., Rallentando**, — Getting gradually slower.
- Recit., Recitando**, — In the manner of a recitative, as if reciting.
- rf, Rinforzando**, — Reinforcing, strengthening the power.
- Rit., Ritardando**, — Getting gradually slower.
- Riten., Ritenuto**, — Holding back, taking and maintaining a slower pace.
- Segue**, — Follows, comes after.
- Sempre**, — Always, continually.
- Sentimentale**, — With feeling.
- Septet**, — A composition for seven voices, or seven performers.
- Sextet**, — A composition for six voices, or six performers.
- sf, Sforzando**, — Forced; a strong emphasis.
- Soprano**, — The higher part sung by female or unchanged voices.
- Sostenuto**, — Sustaining, in a sustained manner.
- Sotto Voce**, — In an undertone.
- Spirito**, — With spirit.
- Staccato**, — Detached, cutting the note off short.
- Stringendo**, — Urging on the speed.
- Syncopation**, — The misplacing of an accent, often occasioned by tying a weak beat to a strong one.
- Tempo**, — Time.
- Tempo primo**, — In the first, or original, time.
- Tenor**, — The higher part sung by male voices.
- Tenuto**, — Held on, sustained for the full time.
- Tranquillo**, — Tranquilly, quietly.
- Transposition**, — A change of key, to write out or perform a composition in some key different to the original.
- Treble**, — The higher part sung by female or unchanged voices, same as Soprano.
- Trio**, — A composition for three voices, or three performers.
- Tutti**, — All.
- Unison**, — Literally "one sound," where all the voices or instruments sound the same note.
- Vivace, } — In a lively manner.**
Vivo, }
- Voce**, — Voice.
- N.B.** Nearly all the expressions used in music are Italian, and should be pronounced accordingly. The "a" is hard, "e" is ā, "i" ee, "u" oo; initial "c" is hard, k, in the middle of a word, chay; "z" is tz.

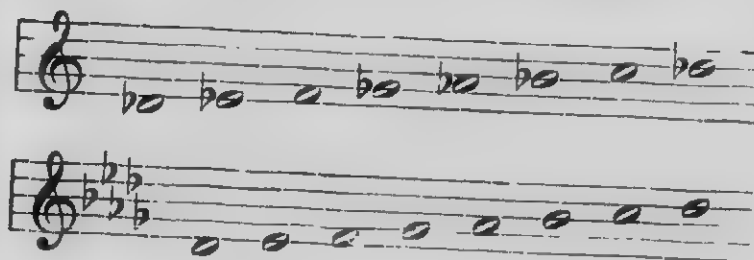
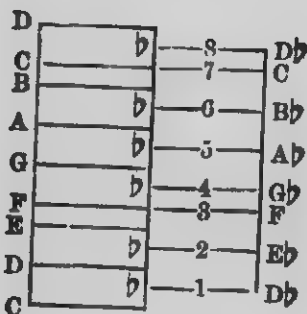
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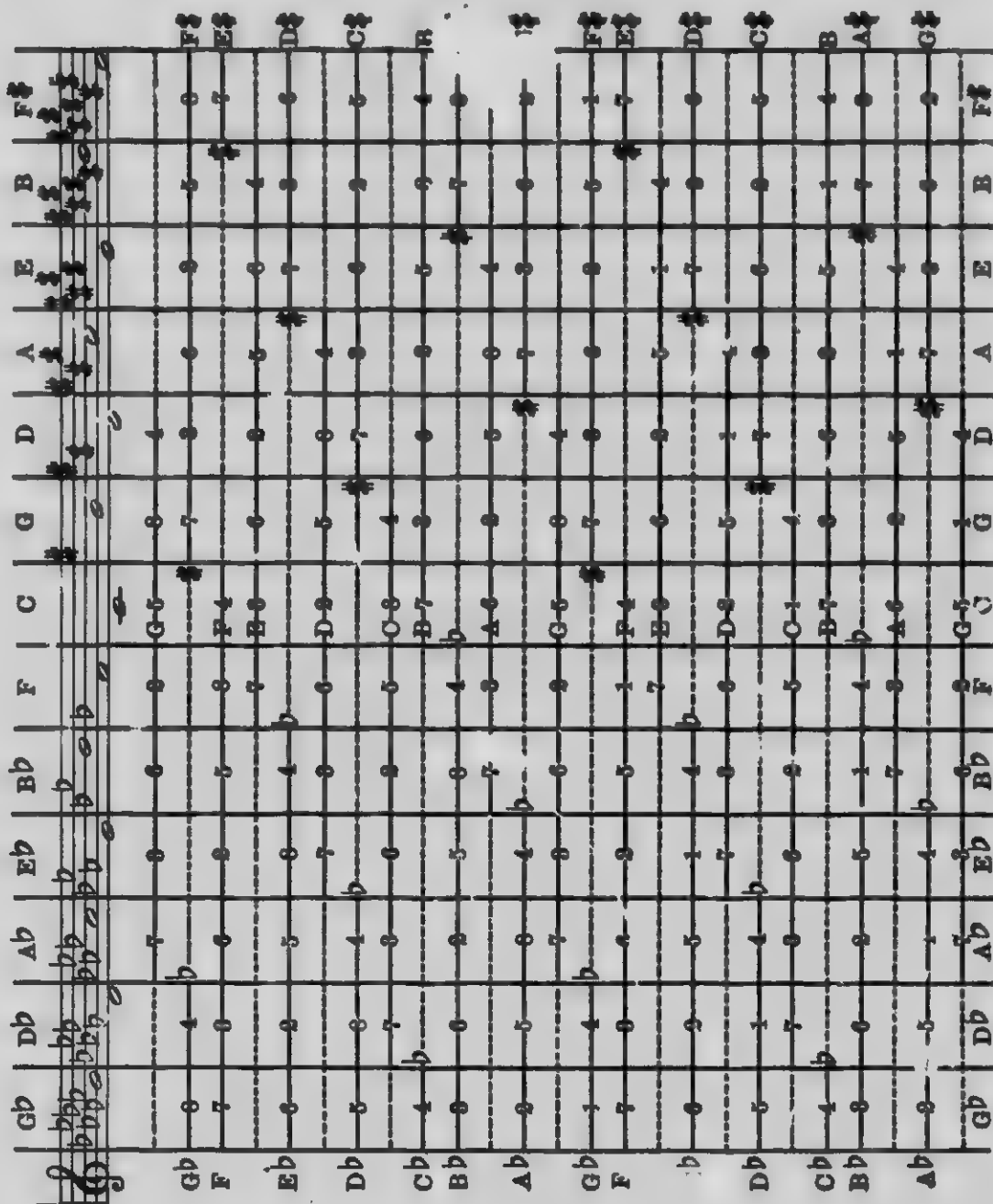
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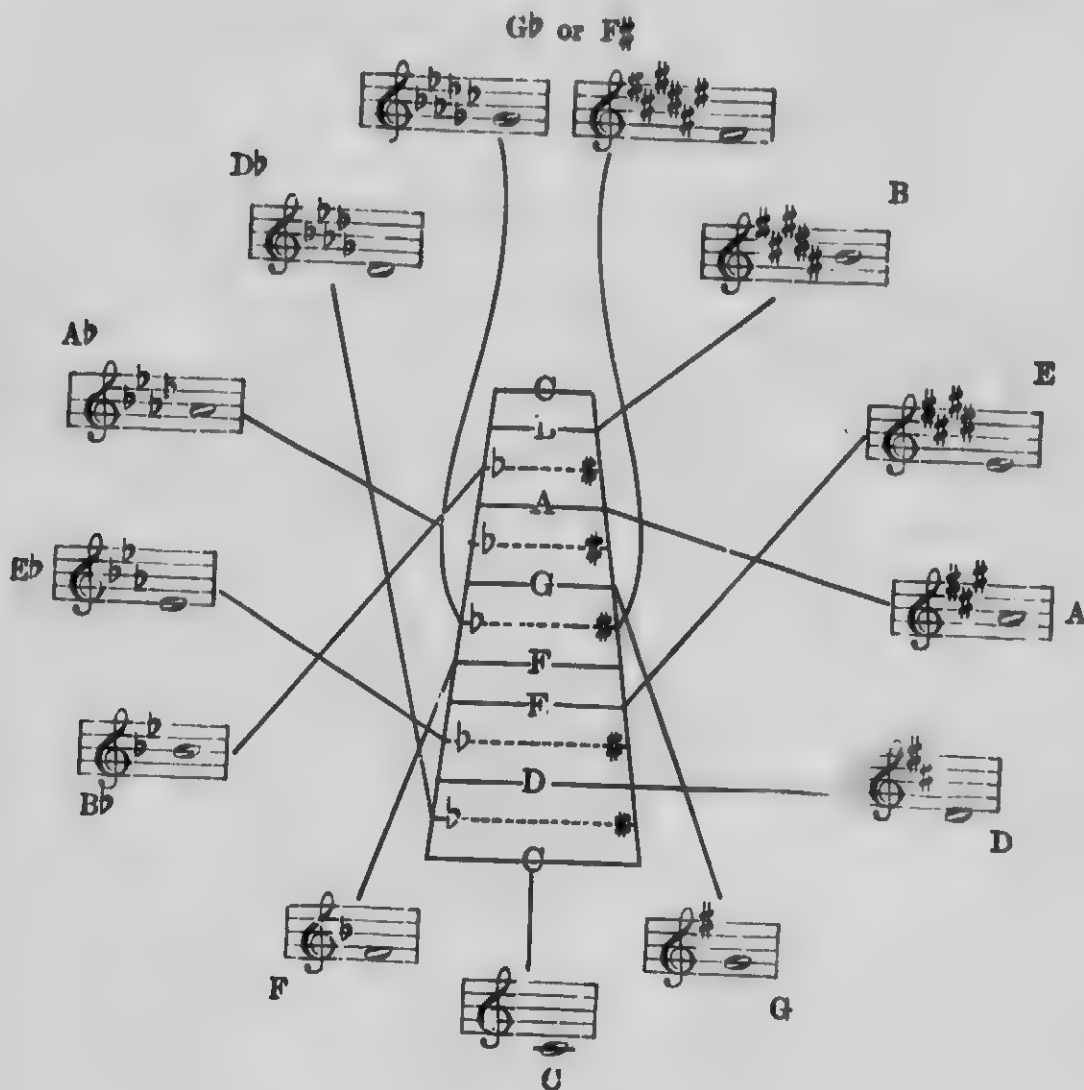
THE KEY OF D FLAT



A MODULATOR, OR DIAGRAM, SHOWING HOW THE DIFFERENT
KEYS ARE RELATED



A DIAGRAM SHOWING THE CYCLE OR SEQUENCE OF KEYS.



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